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# HOME GAMES

FOR

OLD AND YOUNG.

BY

MRS. CAROLINE L. SMITH.

(AUNT CARRIE.)

ILLUSTRATED.

BOSTON:

LEE AND SHEPARD, PUBLISHERS.

NEW YORK:

LEE, SHEPARD AND DILLINGHAM.

1873.

450  
3189

58761



G 2171  
.E 37

Entered, according to Act of Congress, in the year 1873,  
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In the Office of the Librarian of Congress, at Washington.

Electrotyped at the Boston Stereotype Foundry,  
No. 19 Spring Lane.

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# HOME GAMES.

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## Amusements for Little Girls.

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### 1.—DOLLS.

GIVE your girls a number of substantial dolls to play with, and pieces of cotton cloth, calico or muslin-delaine, ribbons, &c., with which to make dresses; and do not buy elegantly dressed dolls, which can be used only on great occasions. We will tell you how a little girl we once knew played dolls. Her first doll was a “rag baby,” that her aunt made and dressed for her, like a real child. She had even a night-dress and cap. She would amuse herself by hours together, dressing, undressing, and singing it to sleep; she would have it in her arms every night. As she grew older, she carefully treasured all bits of finery, and everything she could manufacture into clothing for her doll. A little girl lived near, and they used to visit daily with their dolls. Christmas always added to their treasures, and they finally concluded to join forces, and commence a baby-house on a large scale in a spare room. They had a parlor, dining-room, bed-rooms, kitchen and pantry, all completely furnished,

and a dozen nice dolls. Every leisure moment was spent in this baby-house. They had regular washings and ironings. They had little tubs and flatirons of their own. They baked bread, cookeys, and ginger-cakes, for their mother's cook would good-naturedly show them how to mix and make wee bits of loaves. A thimble was often used as a cookey or biscuit cutter.

Such plays give girls a taste for domestic employments, and aid them in becoming good housekeepers; and good housekeeping is always a desirable, and sometimes a very necessary accomplishment.

They would often "play school," and in asking questions, and answering for their dolls, the lessons they were taught at school were more firmly impressed on their minds.

If they had birthday parties, company was always invited at two; and their "party" (that is, refreshments) were served at half-past four in winter, and five in summer. Beaux they did not think of. If little boys joined them, they were their playmates, and no more. They always took their dolls, and after playing simple games they would resort to them as their chief amusement.

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## 2. — PAPER DOLLS.

THESE cheap dolls are a great blessing to all children. The poorest child can afford to buy them. We advise all parents to buy freely such dolls for their children, and teach them to cut and arrange the painted dresses; do not do it yourself; it may be easier than to patiently

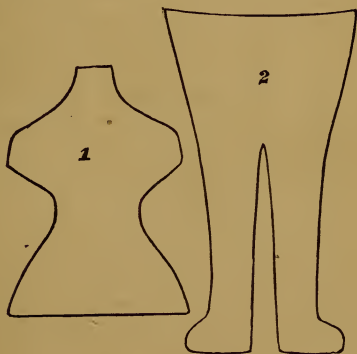


teach your child the way it should be done; but you will never regret it in after years, as it will teach her how to use her scissors well — a necessary accomplishment for every young lady. Paper dolls, sent in quantities Christmas or New Year, to all places where poor little children are cared for, afford them much pleasure in a cheap way, besides teaching them the use of the scissors.

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### 3. — HOW TO MAKE A RAG DOLL.

DOLLS of the present day are quite works of art, and afford great scope for successful adornment. In making and cutting out dolls' clothing, a young girl acquires a

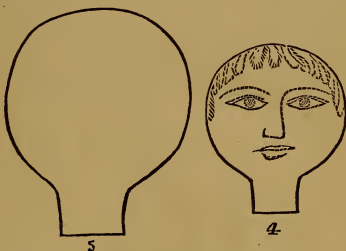
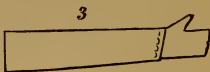


skill with her needle which will be invaluable to her in future years. But the doll that little children care for

most is a rag doll, and we will give some directions how such a doll can be made. Materials required: A good stout piece of white cotton; as many rags as you can procure, or cotton wool; a strong needle and thread, red, dark, and light brown, and blue thread. A small piece of glazed linen, and an old white kid glove might be made useful. Take a piece of paper and cut out in it the patterns annexed, as large or as small as you please. Then fold your cotton double, and pin the paper patterns on to it; cut them out in the cotton. (If you desire a large doll, some older friend can enlarge the patterns given according to any size you prefer.) Sew them closely all around, except at the bottom of the first pattern, No. 1, and the top of the legs, No. 2. (It would be well to have them stitched by a sewing machine, as it is very necessary to have them tightly stitched.) Then if you use rags to stuff them with, cut the rags up into fine shreds; cotton wool is the best to use, but rags are cheaper. Stuff the body well and evenly, making it round and in good shape by stuffing. You must cut your doll out larger than you intend it to be when finished, because the stuffing takes up the material and makes it smaller. Leave enough unstuffed cotton at the bottom to enable you to stitch it neatly together. Next stuff the legs, leaving a space at the top for you to stitch it together there also; stuff the feet first, by pushing the stuffing in with a long stick or knitting needle; some persons stitch the end of the foot to resemble toes.

Next stuff the arm, and stitch it at the top. The hand is often made of kid cut from an old white glove, shaped and stitched on to the arm, No. 3; some persons make both arms and hands of glazed linen.

Now sew the bottom of your body to the top of the legs. This will enable your doll to bend and sit down. Then stitch the arms to the body. To make the head, cut out two shapes, first in paper, then in cotton or linen, like Figs. 4 and 5. Take one of them and work on to it, in light



brown thread, the nose, eyelashes, and eyebrows, as in pattern 4. Stitch the hair with darker brown thread. Then stitch in the mouth in two red lines of thread, and the eyes of blue; sewing silk is often used in the place of thread. To make this easier you may get some friend to draw the features for you, or what will look still better, coax some artist friend to paint the face for you. Then sew the two shapes of No. 4 and 5 together, leaving the neck open to stuff the head, and gather in the large round part of the head as you sew it. When it is stuffed quite full, sew it to the body, and Dolly will be ready to dress.

Some sew a piece of brown or black silk over the back

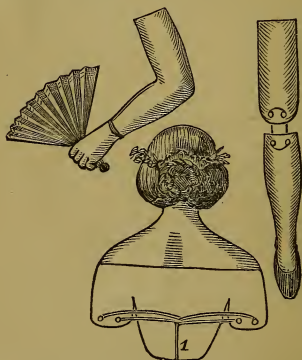
part of the head to represent hair and conceal the seams. But a baby's cap can be made to hide all imperfections, and look more tasteful. The joints will be covered in dressing.

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#### 4. — TO MAKE DANCING DOLLS.

THESE dolls, when well printed and prettily dressed, are welcome gifts to little dwellers in the nursery, as well as nice contributions to a fair.

To make them you must have a large sheet of thick card-



1. This string is attached to the tie of the legs also, and moves both.

board, some fine twine, paints, &c. The body and limbs are cut out as in the pattern here given, but of a much larger size. Then the limbs are tied to the body as shown in the pattern, very loosely. A long string

attached to the middle ties will, when pulled, make the doll dance.

She must be dressed in a full, light, ballet-dancer's costume, setting well out, and not much lower than the knee, just covering the joint in the cardboard. A wreath of flowers can be fastened on to the head. The clothes are sewed on to the cardboard body, and will not, of course, bear removal. The shoes should be painted on the feet.

If you prefer, you can make a boy doll (dressed as a Turk) in the same manner, but the ballet-girl dolls are much easier to make, and look better. The arms and the legs are fastened to the body by loose strings passing through eyelet-holes made in each, and tied at the middle of the back. (See back view of figure). A long string or narrow ribbon fastened to the horizontal strings, will, when pulled, move all the limbs at once. A Highlander makes a good dancing doll. His legs should have the cross gaiters painted on them, and his kilt must be stiffened a little, so that it may not impede the free movements of his limbs.



The common paper Harlequin is far inferior to these dressed dolls; but the faces and hair should be nicely painted in water colors.

If the little manufacturer is not able to draw, and can-

not persuade any older person to paint the dolls' faces, you can take a head from some fashion-plate photograph or engraving, and paste on to the body. But of course the head must correspond with the body.

---

## 5. — FOREIGN DOLLS.

It is amusing to dress a number of dolls in the costumes peculiar to each nation. To do this quite correctly, good pictures should be consulted, that the national dress may be faultlessly represented; but a few hints, perhaps, may be useful.

The *Norwegian peasant* may be attired in a blue merino jacket, with red braid sewn at the edges, and five or six bars of the same put across the breast; brown striped trousers fastened under the knees, white stockings and brown shoes. He should have a flat, red skull-cap, made either in crochet with red wool, or in paper covered with merino or velvet.

The *Norwegian peasant girl* should have her hair plaited with narrow red braid in two long tails, a full white chemise with sleeves. This waist can be fastened at the throat and wrists with large silver beads to represent buttons, and a low bodice of red cloth or merino, with broad shoulder-straps (no sleeves). Her dark petticoat must be short and full, and edged with red braid, and her shoes and stockings black.

The dress of a *German peasant girl* is very pretty. A brown merino skirt edged with two rows of red braid, a low, red bodice, laced in front with black silk or cord, a

white chemisette and sleeves, and a red cap with a black band tied under the chin, a white apron with a gaufréd frill round it, blue stockings, and shoes with buckles.

The dress of the Italian women varies greatly in different parts of Italy. A Roman woman's holiday dress would be a scarlet or black velvet bodice, laced in front and embroidered with gold silk; a red or blue stuff petticoat, yellow or green sleeves, and white chemisette, and a square of linen folded several times over the crown of the head, with ends hanging down over the shoulders by way of a cap. She must have necklace and earrings, made of gilt and beads, to represent her jewels.

A *Russian woman's* dress would be pretty for a doll. Give her a crimson cotton or silk skirt, with a low bodice of the same, with broad straps over the shoulders, a white chemisette and sleeves, earrings, and a head-dress made of paper or pasteboard, in the shape of a peacock's tail spread out, and covered with gold and silver cloth, or of some pretty color, — green or rose-pink, and gold, — ornamented with pearl beads, with colored ribbons fastened to it and hanging down behind. Colored stockings and very smart shoes of cloth of gold or embroidered silk.

The *Russian men* wear sheep skins with the wool inside, short indigo-blue trousers, very wide, and tucked into their long boots, reaching to the knees, flat caps and huge beards. These might be made of tow or knitted worsted unravelled; rough cloth used for overcoats could imitate the sheep-skin caftan. In summer they dispense with the sheep-skin garments, and only wear pink shirts and trousers.

We could enumerate many more pretty costumes, but if any more are desired, directions can be easily obtained from those who have visited different countries.

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## 6.—HINTS FOR DRESSING SMALL DOLLS.

SMALL dolls, made entirely of china, are rather troublesome to dress, because the arms are generally fastened to the sides as far as the elbow. The best way is to make a skirt of ribbon, rather wider than the whole length of the doll, and gather it close under the arms; the skirt being longer than the doll, and the ribbon stiff, the doll will stand upon it, and the naked feet will be concealed. Tie a piece of narrow china or satin ribbon over the body, crossing it in front over the chest, and again over the back, finally tying it as a sash, with long ends. For rather large dolls, a piece of lace should be put across the body first, and the ribbon over it. The china dolls, with pretty painted boots, and hair dressed in nets, &c., must of course have short petticoats, and drawers of cotton or fine cambric, and skirts of ribbon, with or without lace over them. The body should be of lace and ribbon crossed, or made as a berthe. A pretty frock can be made of two strips of embroidery edging, put on, one above the other, as a double skirt, and a narrower piece of the same for the body. For a baby's dress for a china doll three inches long, a strip of cambric four or five inches long by ten wide will be required. Make it up in one piece, gather it round the neck, and trimming that and the arm-holes with narrow lace;



trim the skirt with the same round the bottom and down the front. Put another piece of the lace over the front of the body, and tie a narrow ribbon round the waist and across the chest; tie up the sleeves at the shoulder with bows of the same. A short under petticoat of cambric will be required.

A little boy's dress can be made of trousers of scarlet merino or flannel, and wind a strip of the same material over the shoulders and arms down to the elbows. This will give the effect of a frock body with short sleeves, when the pinafore is put on, which should be a plain brown linen blouse, tied in round the waist with a piece of scarlet braid, and edged round the wide arm-holes with narrow broderie Anglaise or crochet. Tiny shoes can be made of a scrap of kid or morocco, or stout silk or ribbon.

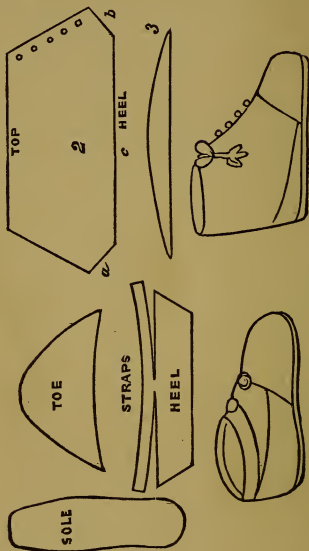
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## 7. — SHOES AND BOOTS.

WE often hear little girls wishing they had a pattern to make shoes for their dolls. We will give an illustration of two different shoe patterns.

The shoes require no explanation. They look best made of morocco or kid, with soles of fine leather. For the boots, cut the toe pieces of cloth or velvet, to the shape of Fig. 2; join the short sides, marked *a* and *b*, to the toe piece, and the long side *c* to the sole round the heel. Cut a strip of kid, fig. 3, and put round the heel, over the cloth. Sew up the front, and put small beads to represent buttons; or turn down, and herring bone the edges, and lace them up with a piece of black

silk or narrow braid ; leave out short ends of the braid at the top, and put tassels of black silk.



### 8.— ERMINE MUFF.

A GOOD imitation ermine doll's muff can be crocheted. Make a chain of fine white worsted, of twenty stitches, rather tightly worked ; join, and work about twelve

rounds in plain double crochet; fasten off tightly and draw up the ends. Line the muff with cotton wadding and silk, and finish it with a rosette or bow of ribbon at the ends. Tie in ends of black worsted at regular distances over the muff, to represent ermine. It may be made also in shades, two rounds of each shade, or with a scarlet centre and two rounds on each side in white. Pretty muffs and tippets can very easily be made, and even cloaks for dolls, out of nice cotton flannel with a long nap; cut them in the right shape and make them up with the nap side out; then take black paint, and with a brush paint in little spots to resemble the black ends on ermine.

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## 9.—DEVICES WITH DOLLS.

VERY pretty pincushions can be made with dolls, making the skirt into a pincushion, placing the body inside and stuffing it with bran. Then the doll can be dressed in any fancy style desired, as a nun, as an old woman, with an apron with pockets for a thimble, the apron forming a needle book, and a pair of scissors for a cane. Old market-woman, a basket fastened to the arm, to hold thread or thimble. Or a doll can be placed on a large, round toilet cushion, opening as a box. Dolls' heads can have a stopper fitted into the neck, and the stopper put into a bottle for perfume. The bottle covered with a skirt, with a red riding-hood cloak fastened to the head.

## Amusements for Little Boys.

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IF boys desire a hammer, nails, boards, &c., do not deny them. When a baby girl commences to play with a doll, a baby boy will pound, or pretend to hammer nails, or drive horses. It is useless to attempt to make boys love quiet sports. Set aside some spare spot in your house, where noise will not disturb your household, or, what is better, build a little work-room especially for their use. It will be money well invested. Thus, by early cultivating their tastes, and by giving them employment, seed may be sown which will yield an abundant harvest.

Mothers! do not, by yielding to your over-sensitive nerves, stupefy your boys. If they are good for anything, they must and will make a noise. It is better to let them have a place of their own, but you should frequently inspect their work or play, and let them see you are interested in all they do. If they make you a flower frame, praise it, and if they show a taste for mechanics, suggest to them other useful articles to be constructed, such as boxes, silk-winders, &c. When you make presents, give them tools. Encourage them also, by judicious

rewards, to keep their room neat and their tools in order.

The following simple directions for making a few useful articles may be of service to boys who like to exercise their mechanical ingenuity.

---

### 1.—FLOWER FRAMES.

SIMPLE frames are made by taking two long, narrow strips of wood, and several small ones of different lengths, and nailing the latter to the longer ones at equal distances apart; or a still better way is to make holes in the long strips and insert the ends of the short ones. When they are finished paint them green. These frames can be made in the form of a partly-open fan. A square frame can easily be made. The prettiest frames are made of willows, wire, or rattans. Take strips of wood and burn or bore holes through them at equal distances. Then insert the wire, or rattan, or willow, and twist them around in different forms, fastening the ends firm; then paint or varnish them.

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### 2.—BOXES.

PRETTY boxes can be made of any common wood, by simply staining them with asphaltum varnish. Then varnish with several coats of copal. After they are well dried, take some pumice-stone and polish them. If necessary, varnish carefully once again. Your common

pine wood will then be turned into black walnut, highly polished. Picture frames, brackets, little book-racks, stands, crickets, and even sleds and wagons can easily be made by an ingenious boy, and stained in this manner or painted. Your sisters can ornament them with leather work made to imitate carved wood. If you are puzzled in making any of these articles, go to any workshop and the workmen will tell you how to make them, if you speak properly to them. Never say, my dear boys, you have nothing to do.

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### 3.—HINTS ON RAISING EGGS AND POULTRY.

WE advise our young boy friends, if they have any leisure time, to raise hens. We hope their friends will not object. Build your own hen house. Buy your hen feed, besides the refuse of the house, and purchase an account-book in which you can keep account of the eggs, and the hens you raise, and all you spend. Sell your eggs to your parents (as we trust they will consent to purchase both hens and eggs) when you desire to sell. It is a good lesson to teach boys how to trade. A lady skilled in the science of farming, and all domestic duties, has kindly written the following article on "Hens," which we advise our readers not to pass by.

"There are good profits to be made in this line of business. Many a boy or girl could save enough in a few years to partly educate one's self.

Various are the fancy breeds now offered in the market, and some of them are very desirable. The light Brahma Pootras, mixed with the White Leghorns, make a fine cross ; they are good layers, not too much inclined to set, are not as clumsy as the Brahmas, and are excellent to eat. The Dorkings and Black Spanish are far superior to the common fowls one often sees.

Three hens and a rooster are a good beginning for a poultry yard, though more can be as easily cared for, and the profits will be larger. It is said that each hen will pay a profit over and above her feed, of one dollar per annum. With extra care, she can be persuaded to make even a larger dividend.

Poultry requires warm, sunny quarters, with glass windows, with wired protections. The roosts should be washed over with kerosene every month or so, to kill all lice and parasites ; the smell of it being as obnoxious to these minute pests as it is to us. Plenty of sand and gravel should be provided, also lime, charcoal, and bits of mortar. If hens are not able to collect the essentials for their shells, the eggs will drop without the covering nature has intended for them. Wood or coal ashes are good for them ; bone meal is much to be desired. Place a pan of it in your hennery, and see how they will crowd round it. Some or all of these carbonaceous substances are absolutely needful. Variety is the spice of our life, it is said ; it surely is in hens' food. If you feed your biddies on corn or on oats every week in the year, they will not return you a good interest. But give them hominy one day, oats another, buckwheat in the hulls another, screenings from the grist-mill at another time, and soon

you will witness the good effects of variety. Each hen will commence laying as soon as possible, to prove to you how much she enjoys the daily food you so wisely provide for her comfort.

Pure water is also required ; keep the pan as clean as you can, and have water always in it. All the slops of the house can be fed to the hens with good advantage. Keep an old kettle, and request "Bridget" or "Dinah" to turn into it all the potato parings ; odds and ends of every description ; even tea and coffee grounds do not come amiss. Mrs. Hen is not fastidious in her appetite ; she welcomes the savory mess. If to it you add all the soap grease, she will add greatly to your store of eggs. Poultry in a wild state subsists greatly upon worms, grubs, &c. ; shut up and domesticated, they require animal food to thrive well, as much as you need beef, mutton, and lamb to develop your muscles and tendons. Fat of all kinds is very advantageous to hens, and if it is melted and mixed up with boiling hot food, during the winter months, no hen fed with it can help laying eggs. *She has to do it.* Soap and oil-cake furnish excellent food. Beef's and hog's liver, chopped fine, are as good to them as fat angle-worms. The boiled food should be given at noon, every day during the cold weather, and at least once a week add to it a tablespoonful of cayenne pepper. This is the best hen tonic known ; it stimulates the laying propensities. If it is very cold weather give the pepper twice a week.

If poultry is fed according to these directions, eggs are as certain as roses in June.

Good nests should be provided ; old nail casks make



quite good ones. A handful of lime or ashes should be scattered at the bottom, then soft hay placed in it. The advantage of these nests is, that two hens cannot lay at once in them, and they are too deep for the hens to eat their eggs conveniently. A hen learns this most objectionable habit from accidentally breaking an egg, then tasting its contents; she appreciates the delicacy, and will soon devour all she lays. If a hen has formed this habit, cut off her head; she is fit only for "pot or pie."

Never give the hens broken egg-shells; eating them teaches them to eat their eggs. Far better to keep them to settle coffee grounds; they are invaluable for that purpose.

When a hen desires to set, let her take up her quarters to suit herself; put china eggs under her for a day or two, to judge if she really intends to do so, or is "only playing," as the children say. If she keeps quiet, then place under her from thirteen to fifteen of the latest eggs laid; if all were laid in one day, so much the better, they will all hatch in one day. If possible, remove her from the hennery; this can be done when she is setting on china eggs, and if she remains there, then give her the eggs she will hatch.

If left in the hennery she will be disturbed by other hens. Instinct teaches all fowls to hide their nests. She should be well fed and have access to plenty of water. In three weeks she will proudly exhibit her downy brood. For the first day the chickens require no food. Nature has provided it in the egg-shells. Boiled Indian corn pudding is the best food for them; the meal, if not boiled, should swell over night in water. Raw meal swells in a

chicken's crop, and will kill it. Many chickens die from being fed upon meal hastily stirred up and thrown to them. This is an all-important part of chicken feeding. Shorts well scalded can be alternated with the meal. Bits of bread softened in milk is good for them, but curded milk is the best of all; chickens can be raised for six weeks or more on nothing else. The whey can be fed to the hogs.

The coops for chickens should have a sunny aspect. If placed under cherry or plum trees, they will help you to a large crop of fruit, by devouring all the embryo worms, and chasing the "millers" and moths, which are much sought after by them. They will devour the bugs on melons, cucumbers, and squashes; while they are small they are capital assistants in the kitchen garden, but when able to use their rakes, i. e., claws, they must be penned up. Last year we raised sixty chickens without the aid of one hen. A warm box was prepared with soft leaves and hay; it had a sliding door, and was placed inside a large slatted pen. Every night the chickens were put into the box and fastened up tight; air-holes were bored through the upper part of the box, so they need not suffocate. Thus tended, no cat, or more odoriferous prowler, could approach them. The neighbors lost their chickens, but ours prospered daily. They were let out every day to run in the garden until they became nuisances, then they took a daily walk at 5 P. M. and returned to their quarters at 6 P. M., ready for their cosey bed.

Now every boy and girl who reads this, can go and do likewise. The hens and rooster are the needed elements

for the business ; then a few edgings from the saw-mill, and pounds of nails from the hardware merchant's, to commence operations. To be sure daily care is requisite. They cannot be fed one day and neglected the next. They must be looked after and cared for three times each day. An account-book is needed to keep the accounts. Set down each day the eggs you have collected, keep a regular statement of the expense of the food, also of the first outlay in the hen pen, and stock in trade.

Mark the day when each hen is set, the chickens she hatches. By so doing, a child can learn a needed lesson in keeping accounts, in punctuality, order, and method — lessons which may be “far above rubies” to him all his life through.”

S. O. J.

## Games for Little Children.

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A BOOK OF AMUSEMENTS would be imperfect if it had not a portion set apart for the younger children of the family. We think all our youthful readers will agree with us, that their games should have the precedence, as the older children in a family are often at a loss how to amuse their younger brothers and sisters; therefore we trust this section of our book may be useful to them.

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### 1. — HAND SHADOWS.

IN the evening, when shadows can be cast on the wall, nothing pleases little children more than hand shadows. The shadow of a fox's head, made by simply clasping one hand over the other, has been so often illustrated we will only refer to it. If the second and third fingers, of the clasped hand, are kept moving towards each other, it will look as if the fox was eating. It is so difficult to give verbal directions for producing hand pictures, we will give two illustrations to our young readers. One a human head, the other a rabbit; try and copy the position

of the hands given, and thus cast the shadows of these objects on the wall or paper of the room.



An ingenious boy or girl can form other objects by frequent practice.

We need scarcely say that the shadow artist must stand *between* the lamp and the wall.

---

## 2.—PAPER SHADOWS ON THE WALL.

THESE are made by getting a head or figure, either sketched or printed, and cutting out all the light portions of the face. These form nice pictures of light and shade held at the wall with the light behind them. Even the common cuttings of dogs, horses, cows, &c., cut by children of ten years old, cast very amusing shadows. We have seen fretful children of two years old entertained for hours in this way.

### 3.—DANCE, THUMBKIN, DANCE.

THIS is a game by which an older person can amuse a number of little children. It is played by holding up the hand, and bending thumb and fingers in the following manner: First, put the thumb in motion, singing in a lively tone, "Dance, thumbkin, dance!" Then keep the thumb still, and move the four fingers, singing, "Dance ye merry men, every one, for thumbkin he can dance alone." Then move the fore finger and sing "Dance, fore man, dance!" Then move all the fingers, singing, "Dance, ye merry men, for fore man he can dance alone." Then keep the second finger in motion, singing, "Dance, middle man, dance!" Then move all the fingers, singing, "Dance, ye merry men, every one, for middle man he can dance alone." Then in the same manner repeat the process with the two other fingers, calling the third finger "ring man," and the fourth finger "little man." When these changes are done rapidly, it entertains even babies.

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### 4.—FLOWER DOLLS.

LITTLE German children make dolls of flowers; perhaps American children would like to do the same. There are many small, round seed pods on a stem, such as poppies; take them before they are ripe, in the green state; cut them off, with a piece of stem left on for the body. Take the leaf of the scarlet poppy, or the petunia, or any flower-leaf, and fasten it (or several of them)

with the fibre of a leaf, round them, thus making a handsome skirt. Then gather the calyx, or green cup of



the carnation, or any flower, and make a cloak; push through the stem either a pin, wire, or stick, to form the arms. Your little flower-maiden will be formed. Fuschias that fall off the stems are pretty to arrange as dolls. Their dresses are all formed; cut off the stamens so that the flower will stand on its leaves; mark the top with eyes, nose, mouth, and even hair, with a pen, and pass a pin, wire, or stick, through for arms. These answer the place of paper dolls, and we know they will amuse little children.

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### 5. — CHAIN OF DANDELION STEMS.

To make a green chain of links, you must gather a great many dandelions, and nip off their flowers. You will find that the stem is hollow, and that one end of it

is smaller than the other. Push the small end into the larger end of the stem or tube, and you will have a green ring any size you please to make it. Then put another stem through the ring, and join it by pushing the narrow end into the wide one again.

---

### 6. — PAT A CAKE.

THIS is most truly a baby's pastime. A baby of six months can be taught all the motions of this nursery game. Clap the hands together, saying, "Pat a cake, pat a cake, baker's man; that I will, master, as fast as I can;" then rub the hands together, saying, "Roll it, roll it;" then pick the palm of the left hand with the fore finger of the right, saying, "Prick it, and prick it;" then throw up both hands, "Toss it in the oven and bake it."

"Pat a cake, pat a cake, baker's man!  
Bake me a cake as fast as you can;  
Roll it and prick it, and mark it with T.;  
Toss it in the oven for Thomas and me."

---

### 7. — LITTLE PUSS WENT TO MARKET.

THIS also is a common nursery game. Touch the thumb, saying, "This little puss went to market;" touch the fore finger, saying, "This little puss staid at home;" then the middle finger, "This little puss had new milk;" the fourth finger, "This little puss had none;" the little finger, "This little puss cries, Miaow, miaow."



## 8. — BUY MY GEESE.

THE little finger is doubled over the second finger, the middle finger over the fore finger, and twisted, resting them on the thumb. You then ask, "Will you buy my geese?" If they say "Yes," suddenly untwist your fingers, and exclaim, "O, dear, they have all flown away!"

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## 9. — CARD HOUSES.

TAKE a pack of cards and first build a Virginia fence, either around the top of a table or around a space on the floor. This can be done by making cards stand in and out, resting on each other. If a boy is playing, and he has some little soldiers, he can form a camp within the circle by making tents, that is, by putting two cards together, touching at the top, and spreading at the bottom like a real tent. Then arrange his soldiers, either in order of drill, or standing in front of the tents, or as sentinels. A little girl or boy can build, with these tents, what they can call houses, barns, summer-houses, or any thing they please, by placing cards standing around the tents, and rest other cards on them and the tent to form a roof. If the children have any dogs, horses, cows, men, and women, of wood or tin, they can be arranged around to look like a farm.

## 10.—THE FEATHER DANCE.

LET the mother or an elder sister collect the little ones in a circle ; then take a feather or a ball of thistle-down, and toss it into the air, telling the children to keep it up without allowing it to fall. They must blow gently, or it will fly so high it will be difficult to reach ; neither must they send it outside the circle, or it will be difficult to get it back ; let each child blow in turn, and watch it carefully. The one who lets it fall must either have a feather placed in her hair, or some penalty must be exacted, appropriate to amuse even the youngest. A child of two years old can play this game.

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## 11.—MELON-SEED BIRDS.

STRING watermelon seeds in the form of a diamond, thus : Take five threads and a large needle, tie the threads together at the end in a knot ; then pass them through a single seed, then thread two seeds, then three, then four, then five, then four again, then three, then two, then one. Tie the ends together, and leave them *twisted* three or four inches long. Stick a feather at one end for the tail ; a little stick or bit of wood for a beak. If you pull the string up and down, they look like two birds flying, and will amuse a baby.

## Musical Games for Little Children.

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THESE games are always popular with little children, and we think they give grace and ease to their motions.

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### 1.—“TWINE THE GARLAND, GIRLS AND BOYS.”

A LINE of girls and boys take hold of each other's hands ; while one stands perfectly still, the others dance round her, winding and stopping, winding and stopping, until they are formed into a knot ; while they are forming this knot, they sing, to the tune of Yankee Doodle, —

“Twine the garland, girls and boys,  
Twine the garland, girls ;  
Twine the garland, girls and boys,  
Twine the garland, boys.”

Then they gradually untwist in the same manner, singing, —

“Untwine the garland, girls and boys,  
Untwine,” &c., —

simply saying untwine in place of twine.

## 2. — THE CRADLE OF LOVE.

ALL the little boys and girls except two, take partners and stand opposite to each other, as in a contra-dance. The two who are left out, join hands and attempt to dance between the couple at the foot; the couple join hands and enclose them; these prisoners are not allowed to escape till each has turned round and kissed the one behind her. In this way they dance through every couple in the set. This game is very pleasing when performed with ease and animation.

---

## 3. — MAGICAL MUSIC.

THIS is a very popular game. The children sit around the room, while some older person plays the piano for them. They can decide who shall go out of the room first by some play-ground rhyme. The one whose lot it is, goes out of the room. During her absence something is either hidden or altered in the room, or the players decide that the absent one shall do something, as kiss her sister, make a courtesy, dance, sing, &c. Then they call in the child who is outside the room. She may ask, "Is it something to find, something to alter, or something to do?" She is told which it is, and the music begins directly. When she is near finding, altering, or doing the thing decreed, the music is loud and triumphant. When she moves away from the thing hidden or altered, or does not guess what she has to do, the music is very soft and low.

It is by listening to the music that the player is guided in performing the task imposed on her.

---

#### 4.—HUNT THE FOX.

TAKE partners, and stand as in a contra-dance. The child at the head is the fox; her partner the hunter. At a signal, she starts and runs or dances down the line, her partner following; she can pass through the line as she pleases, the players standing far enough apart to allow her to pass easily. The hunter must follow the exact course of the fox; if he varies, he must pay a forfeit. When the fox is caught, the first couple goes to the foot, and the next couple goes through with the same. It adds to this game to keep time to some merry tune, like Fisher's Hornpipe. This game is often played on Thanksgiving evening, by old and young.

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#### 5.—THE SWISS PEASANT.

THE children of Switzerland have their round dance also, greatly resembling our Mulberry Bush. We give it here. The air is very pretty, and may be soon learned, if an elder sister or "mamma" will play it two or three times over on the piano.

At the words, "So does the peasant sow his barley and wheat," the little players pretend to scatter seed.

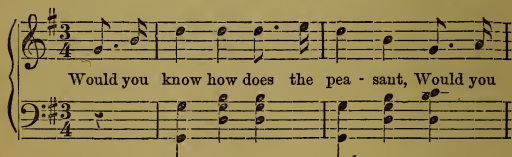
At "So does the peasant reap his barley and wheat," the children make the motion of reaping.

At "Thrash his barley and wheat," they wave their arms for flails.

At "Sifting the wheat," they pretend to shake a sieve.

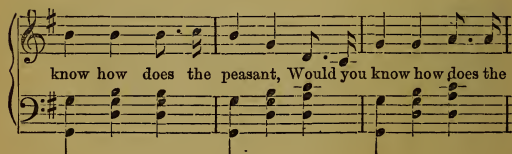
At "How he rests," the little players all throw themselves on the turf, or carpet, if in a room.

At "Would you know how he plays," they all dance and jump about.



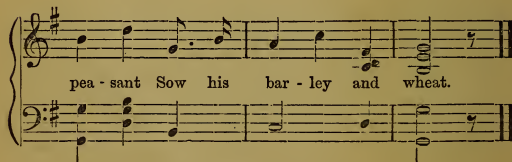
Would you know how does the pea - sant, Would you

The first system of musical notation for the song. It consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics are written below the treble staff.



know how does the peasant, Would you know how does the

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.



pea - sant Sow his bar - ley and wheat.

The third system of musical notation, which concludes the piece. It features a final cadence in both staves. The lyrics are written below the treble staff.

Look ! 'tis so does the peasant  
Sow his barley and wheat.

## II.

Would you know how does the peasant,  
Would you know how does the peasant,  
Would you know how does the peasant  
Reap his barley and wheat?

Look ! 'tis so does the peasant  
Reap his barley and wheat.

## III.

Would you know how does the peasant,  
Would you know how does the peasant,  
Would you know how does the peasant  
Thrash his barley and wheat?

Look ! 'tis so does the peasant  
Thrash his barley and wheat.

## IV.

Would you know how does the peasant,  
Would you know how does the peasant,  
Would you know how does the peasant  
Sift his barley and wheat?

Look ! 'tis so does the peasant  
Sift his barley and wheat.

## V.

Would you know how rests the peasant,  
Would you know how rests the peasant,  
Would you know how rests the peasant  
When his labor is done?

Look ! 'tis so rests the peasant  
When his labor is done.

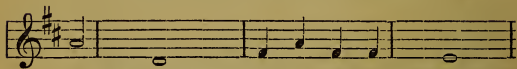
## VI.

Would you know how plays the peasant,  
Would you know how plays the peasant,  
Would you know how plays the peasant  
When his labor is done ?

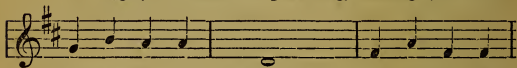
Look ! 'tis so plays the peasant  
When his labor is done.

Children can play this game without music if they prefer.

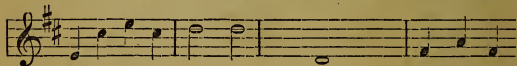
## 6.—FINGERS AND THUMBS.



One finger, one thumb keep moving, One finger, one thumb



keep moving, One finger, one thumb keep moving, Gee



up, Gee I, Gee O, Two fingers, one thumb, keep moving, &c.

Three [fingers, one thumb,] keep moving. Three, &c.  
Four [fingers, one thumb,] keep moving. Four, &c.  
Five [fingers, one thumb,] keep moving. Five, &c.  
Six [fingers, one thumb,] keep moving. Six, &c.



- Seven [fingers, one thumb,] keep moving. Seven, &c.  
Eight [fingers, one thumb,] keep moving. Eight, &c.  
Eight [fingers, two thumbs,] keep moving. Eight, &c.  
Eight [fingers, two thumbs, and one arm,] keep moving.  
Eight, &c.  
Eight [fingers, two thumbs, and two arms,] keep moving.  
Eight, &c.  
Eight [fingers, two thumbs, two arms, and one foot,]  
keep moving. Eight, &c.  
Eight [fingers, two thumbs, two arms, and two feet,]  
keep moving. Eight, &c.  
Eight [fingers, two thumbs, two arms, two feet, and your  
head,] keep moving. Eight, &c.

The words in brackets must be sung on one note, as in chants, and each line must be repeated three times, as arranged under the above notes. The person selected to commence this game must arrange all the players in a circle, either seated or standing, as he directs. Each must follow the motions of the leader, and join him in singing. When the leader is ready to commence the game he must clap his hands. He then begins to move his fore finger and thumb, and sings the words as arranged at the beginning of these directions. All the motions he makes must correspond with the words he sings, and each player must imitate his motions, and continue them through the game. All the fingers, thumbs, arms, feet, and heads in the room will soon be in motion. The effect of this game is quite laughable. The persons joining in this play can recite the words without singing, if they prefer.

## 7. — UNCLE JOHN.

ALL the children who join this game must stand in a circle, holding each other's hands, and as they walk or dance around, they sing the following words : —

“ Uncle John is very sick. What shall we send him?  
A piece of pie, a piece of cake, a piece of apple dumpling.  
What shall we send it in? In a golden saucer.  
Who shall we send it by? By the king's daughter.  
D-o-w-n, down.”

Then all must kneel down as quickly as possible, and rise up at once ; the one who is the last to kneel, must, when they all rise, whisper to some one a girl's or boy's name, and then all join in the circle, the one who knelt last facing outwards. Then they all repeat as follows, making use of the name whispered : —

“ J—— B——, so they say,  
Goes a courting night and day ;  
Sword and pistol by his side,  
M—— L—— shall be his bride.  
She has sparks, one, two, three,  
I can tell who they be, —  
Joel, Toel, half a day,  
Exel, Toel, turn away.”

All again commence to sing, “ Uncle John is very sick,” &c. ; this continues until each one faces outwards in turn, or they are weary of it.

### 8.—WINDING THE HORN.

THE players form themselves into a file, while some young lady plays a march on the piano. A leader is chosen. He commences marching; all follow, keeping exact time to the music, gradually winding up into the form of a horn, until the leader or captain is so closely wound about he cannot proceed any farther. The music then suddenly changes to quickstep, and the captain quickly turns about, those behind taking care to follow exactly in his steps, and unwind the horn, marching quickly as before.

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### 9.—MUSICAL FRIGHT.

THIS is an admirable game for in-doors, as it affords exercise and laughter for all ages. A young lady is requested to take her place at the piano; some chairs are placed down the centre of the room, back to back, just one less in number than the players. Suppose there are twelve children to play, you place eleven chairs, ten back to back, one extra. Then the twelve children dance hand in hand round the chairs in time to the music. Suddenly, sometimes in the middle of a bar, always just when least expected, the player lifts her hands off the piano. Everybody must then attempt to get a seat, and as there are only eleven, one will, of course, be left out. She or he is then out of the game, and must sit down and watch it. Then a chair is taken away, ten being left.

The dancers resume their dance as soon as the music begins ; the moment it stops they try to get a chair, and one is, of course, again left out ; then another chair is taken away, and the dance resumed. The game goes on, losing a dancer and a chair each time, till two dancers and one chair only are left.

Then the two dance wildly round the chair, and when the music suddenly stops, one sits down, and the other is " out " like the rest.

Sometimes, at a little party, to make the game more exciting, the mamma gives a box of candy to the one who last gets a chair, sufficient for her to distribute to her companions.

## Games for Children from Five to Twelve.



### 1.—SOAP BUBBLES.

THIS is a favorite amusement for children. A basin or bowl full of foaming soap-suds, very thick, and a short pipe, or even a good sized straw, are all you require. If you use a straw or quill, split the end into four, as deep as your nail is long, and soak it in water before you use it. If you cannot make your bubble as large as you wish, do not dip it again into the suds by way of improving it, for the moment it touches them it will burst. When the bubble is formed, shake your pipe or straw, and it will float, a glorious ball of light, with rainbow colors, on the air; if it is not inclined to rise, blow it gently.



### 2.—TAKE CARE.

A FLOWER-POT is filled with sand or earth; a little stick with a flag is placed in it. Every child playing has to remove a little sand from the pot with a stick, without upsetting the flag, crying at the same time, "Take

care." The one who upsets the flag pays a forfeit. It becomes an anxious matter when the sand has been removed several times.

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### 3.—PUSS, PUSS IN THE CORNER.

THIS is a very simple game, but lively and amusing. In each corner of the room or by four trees, which form nearly a square, a little girl is stationed; another one stands in the centre who is called the Puss. At the words, "Puss, puss in the corner!" they all start and run to change corners; and at the same time the one in the middle runs to take possession of the corner before the others can reach it. If she succeeds in reaching a corner first, the one who is left out must take her place. If a child remains the centre puss three or four times, they sometimes agree she shall pay a forfeit.

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### 4.—THREADING MY GRANDMOTHER'S NEEDLE.

THIS game has been played by little children for more than a hundred years.

The players take hands in a long line. The children on the right hand sing or chant, —

"Grandmother's eyes are grown so dim,  
Her needle she can't fill."

The two at the extreme end of the line chant in reply ;

“ Our eyes are very bright and good,  
Thread it for her we will.”

Then the first singers raise their arms very high, and the last singers dart under them, the whole line twisting through till the first players are at the bottom of the line.

Those who were originally at the end of it then raise their arms, and recommence the rhyme, and the players who began the song thread the needle in their turn.

---

### 5.—MOTHER GOOSE.

THIS is a new and amusing game for little children. One among their number must be chosen to take the part of “Mother Goose,” and she must arrange her forces in a line, and place a cricket in the centre of the room. She then leads off, clapping her hands and dancing slowly, saying, “Hi, diddle, diddle, the cat’s in the fiddle.” All must follow her, saying and acting exactly as she does, on penalty of a forfeit. She then imitates the mewing of a cat, and all imitate her. She then repeats, “The cow jumped over the moon,” and “Mother Goose” runs and jumps over the cricket, all the others following her. Again they pass round the room, singing, “The little dog laughed to see the sport.” Suddenly she stops and laughs heartily, each one imitating her, and away they go again, singing, “The dish ran away with the spoon.” “Mother Goose” then claps her hands as a signal for all to run, and off they start, she after them; if she succeeds in catching one, she cries out, “Here is Mother Goose!” and all assemble round her, and the play com-

mences again. If played in the open air, it is well to have some post or tree as a goal, and if "Mother Goose" does not catch some one before it is reached, she has to act her part again.

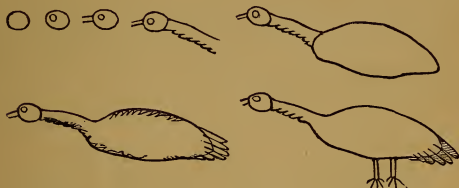
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## 6. — "YOU ARE NOTHING BUT A GOOSE."

THIS play consists in telling a story for the amusement of little children, and at the same time drawing figures on a slate or paper in illustration of it. For instance: "An old man and his wife lived in a little cabin. I will draw it with my pencil, so that you may know it. There it is (here make a picture of the cabin). This cabin had a window, which I will make thus (here put in the window). Near the window was a projecting door, like this (here put in the door). On the side opposite the door was a road, bordered on one side by a hedge (draw the road and hedge). This road terminated in a large pond (mark out the pond), and herbs grew round it (mark them). One night some robbers came to the farther end of the pond (make some marks for robbers). The old woman heard them, and told her husband to get up and see what was the matter. The old people walked down to the side of the pond (make marks for the old people on the side of the pond). Each of them held out a hand to caution the other to keep silence (mark the hands). But they did not hear anything, for the robbers had taken fright and had run away. After standing out in the cold for a long time, the old man said to his wife, 'Go along back to the house; you are nothing but a



goose.'” At this point you hold up your paper, and it will be seen that you have made a picture of a goose. The subjoined cut illustrates the progress of the picture.



While telling the story, you must be careful that the lookers-on see the growing picture sideways, or upside down; otherwise they may suspect your design before the picture is complete. Other simple stories can be illustrated in like manner.

## 7.—THE MOUSE TRAP.

A MOTHER or elder sister should be seated in this game on some low ottoman, and gather the little ones close around her. They first choose by lot who shall commence the game, and who shall be the cat. The one first chosen places her hand upon the knee of the person seated; the next places her hand on top of the first hand; the next does the same, and so on till the last one, who is the cat, places her hand on top. Then the person seated cries out, “Catch a mouse!” The cat must catch one of the hands beneath her, if she can, exclaim-

ing, "I have caught a mouse!" But as all the players know that the cat has a right to catch them when the lady calls, they try hard to withdraw their hands too quick for her. Whoever is made a prisoner must be the cat, and the cat takes the place of the one caught. If the cat fails to catch one she must pay a forfeit; and commence the game again, and the hand which came next to the cat's on top, must become a cat.

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### 8.—CHAIN OF IVY OR OAK LEAVES.

THESE chains are very lovely, and form pretty ornaments. But they are so easily made, even children of four years old could make them. This is the way to do them. Gather your leaves with long stems. Put the stem of one leaf through the top of the other, and pass



it back underneath through its own leaf, as in the sketch. *This play* will doubly please the little ones, as it will be a rare pleasure for them to feel their little hands can make anything worthy to ornament their homes or school.

### 9. — RUSH OR GRASS WREATH WITH FLOWERS.

PLAIT four rushes or long grass together, keeping your plait very much apart. Then twine flowers in and out of the little open spaces, either wild flowers or cultivated. Tie the ends together, covering the knot with a pretty flower or leaf. Thus a lovely wreath a child can make to adorn her head or her sisters'. Some flowers can be strung in chains like beads. Phlox of all kinds, also field daisies.

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### 10. — HUNT THE RING.

ALL but one stand in a circle. A ring is slipped on a cord, the ends of which are tied together. Each child must then hold her hands tightly over the cord, and pass the ring around. One child stands in the centre, and blinds her eyes until the ring has commenced passing along, and all say "Ready." The child in the centre then tries to find the ring. The one under whose hand she finds the ring, must take her place in the centre of the circle.

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### 11. — HERE I BAKE, HERE I BREW.

THE players form a circle by joining hands, and shut one of their number into the middle of it. The captive touches one pair of joined hands, and says, "Here I

bake ; ” then passing on to two others (generally on the opposite side of the circle), she says, “ Here I brew.” Then she touches two others, saying, “ Here I make my wedding-cake.” Then suddenly she springs on two of the clasped hands which appear least to expect her, and breaks through the circle if she can. But her effort is strongly resisted by the players, who keep her prisoner as long as they can. If she tries three times in vain to escape from the circle, she pays a forfeit. If she breaks through it, the pair whose hands were not strong enough to hold her pay a forfeit each, and another player becomes captive. If this game is played out of doors, or in a large hall, when the captive breaks through she runs around the lawn or hall, until one of the players can catch her. Then the circle forms again, and the one who caught the captive becomes captive. This game continues in the same way until a change is desired.

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## 12. — CHASING THE DEER.

ALL the players, except one, take hands and form a circle. The one left alone goes round with a handkerchief in her hand, and sings, —

“ My heart’s in the Highlands,  
My heart is not here ;  
My heart’s in the Highlands,  
Chasing the deer.”

Then she suddenly throws the handkerchief at one of the circle, and darts away.

The one at whose feet it falls pursues her, and a grand chase takes place.

When she has caught the deer, the pursuer becomes, in her turn, the animal to be hunted.

The deer should try to drop the handkerchief as slyly as she can, and at the feet of the least watchful of the circle, that she may get a good start.

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### 13. — HOLD FAST, AND LET GO.

THIS game resembles "Fly away, sparrow." Four little girls or boys each hold the corner of a handkerchief, or anything square. One standing by cries out, "Hold fast." They must then promptly drop the corners they are holding. When she says, "Let go," they must be sure and keep hold. Those who fail to do so must pay a forfeit.

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### 14. — I SPY.

ALL the children who join this game, except one, hide; the player who is left out is blinded until he hears them call "Whoop!" The one blinded then removes the bandage from his eyes, and begins to search for the hidden players. If a glimpse is caught of any one, he calls out, "I spy Mabel," or "I spy James." The one who is thus discovered must start and run for the place where the other was blinded. If the goal is not reached until the pursuer has touched her, she must take his place. This game is best played out of doors.

## 15. — FLY AWAY, SPARROW.

ALL who join this game must gather around a table, and each player must place a finger on the table. When the leader of the game says, "Fly away, sparrow," or any other creature that flies, each player must raise the finger placed on the table. If anything that does not fly is mentioned, and any player raises his or her finger, a forfeit must be given; also if he fails to raise it after the name of a bird or insect that flies.

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## 16. — PUSH PIN.

THIS is a very ancient game, and used to be played by men and women, but it is better for children. Two pins are laid upon a box, or on the crown top of a hat; each one shakes the box or hat in turn, to make the pins cross each other. The player who succeeds in crossing the pins, is allowed to keep one of the pins. Those who do not succeed, must give a pin.

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## 17. — MY CANARY BIRD.

ALL the company form a circle, the one who knows the game conducts it. The conductor of the game begins thus: Giving his neighbor a book, or something else, he says to him, "I sell you my canary bird." Every player in rotation repeats this same phrase to his neighbor. The conductor then says, for the second turn,

"I sell you the cage of my canary bird." Third, "I sell you the seed-cup of the cage of my canary bird." Fourth, "I sell you the door and the seed-cup of the cage of my canary bird." Fifth, "I sell you the latch of the door and the seed-cup of the cage," &c. Sixth, "I sell you the cat that broke the latch of the door," &c. Seventh, "I sell you the dog that killed the cat that broke the latch," &c. Eighth, "I sell you the chain that fastened the dog that killed the cat that," &c. This game resembles the House that Jack Built. Each time the player fails to repeat the words in their exact order, he or she must pay a forfeit.

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### 18.—THE BOUQUET.

EACH player selects three flowers, and names them in turn to the leader of the game. He writes the names of the three flowers, and adds, without communicating his addition, those of three persons of the company; he then asks the player what he intends doing with the flowers he has chosen. The player mentions what shall be done with them, and the conductor of the game applies it to the three persons he has written down.

Example. First, the leader speaks:—

*Leader.* Miss Grace, choose your three flowers.

*Grace.* The Sun Flower, Rose Geranium, and Mignonnette.

*Leader.* I have written your answers down. Now what will you do with the Sun Flower?

*Grace.* I will hang it up to dry.

*Leader.* And the Rose Geranium?

*Grace.* Keep it carefully in my room.

*Leader.* And the Mignonnette?

*Grace.* I will keep it always near me.

*Leader.* Very well; you have cast behind you Master George, kept carefully in your room Miss Amy, and have always near you Master Sanford.

The leader then addresses Master Sanford, asking him to select three flowers, &c., in the same manner as above. The game continues until all the players have gone through the same form of questions and answers.

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### 19. — PRESTO! CHANGE.

ALL the players but one must be seated in chairs arranged round the room. The one who is not seated, stands in the centre of the room. She then walks slowly round the room, until suddenly she calls out, "Presto! change." All the players must then exchange places. If in making the exchange of seats, the leader of the game can take an unoccupied seat, she does so, and the one who is left out pays a forfeit and takes her place.

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### 20. — THE OLD GAME OF HONEY-POTS.

ONE of the players must be selected to act the part of a honey merchant, another to come as a purchaser to the honey stores. These two should be the tallest and strongest of the party. Indeed the game can only be well played when two elder brothers, or an elder brother



and sister, or "papa and mamma," can be induced to act honey merchant and purchaser. The rest of the party (which should consist of little children) represents pots of honey. They must clasp their hands under their raised knees, sitting in a row on the grass. Then the game proceeds thus:—

The purchaser approaches the merchant, and asks, "Have you any good honey for sale, friend?"

*Honey Merchant.* Yes, ma'am (or sir), first-rate. This pot is from the mountains; the finest honey in the world; tastes of sweet clover, I assure you. This one is from California; quite as good as the mountain honey. Taste and try before you buy.

The purchaser then goes around, and pretends to taste the honey-pots.

*Purchaser.* (Shaking his head.) Not very good. I think the mountain honey rather too strong. Ah, I like this California jar. How much will you sell it for?

*Honey Merchant.* A shilling a pound.

*Purchaser.* What does the jar weigh?

*Honey Merchant.* We will see, sir, if you will be good enough to help me.

They then take hold of the arms of the California jar (who must hold her hands very tightly clasped under her knees), and swing her backwards and forwards, until she is obliged to let her hands drop apart and her feet touch the ground. She is then said to weigh as many pounds as she has been times swung backwards and forwards.

Purchaser may object to the weight, and choose another pot; and thus the game goes on, till each jar has had a swing, and taken part in the sport.

## 21. — COPENHAGEN.

TAKE a long rope or string, and fasten the two ends. All but one stand in a circle, each player holding the cord with both hands. The one in the centre must try to snap one of the hands of the players. One hand must always be kept on the string, but by changing hands rapidly a player can avoid being touched.

If the one in the centre snaps any hand, the person caught must take his or her place.

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## 22. — THE PILLOW GAME.

THIS game is very popular with little boys and girls. A boy takes a pillow, and throws it at the feet of the girl he likes best, and kneels upon it; she must also kneel upon the pillow and kiss the boy. She then takes the pillow and throws it at the feet of one of the boys, and kneels on the pillow; he then kneels down and kisses the girl, and takes his turn with the pillow. This game continues till all are weary and desire a change.

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## 23. — "CLAP OUT AND CLAP IN."

ALL the girls in the party arrange themselves behind chairs, sofas, ottomans, &c., all the boys being sent out of the room; one girl stands as door-keeper. Some girl

then calls out the name of a boy whom she wishes to take the seat in front of her ; the doorkeeper opens the door and calls out the name. The boy called enters, and the door is shut. He looks all around, wondering who has chosen him, and finally takes a seat. If he happens to sit down in front of the girl who called his name, she kisses him, and he keeps his seat ; but if not, as is most likely to be the case, they all clap him out, and away he goes. Another is then chosen, and the same thing is gone through ; sometimes a favorite boy will be called in a number of times before he guesses correctly. When all the girls have taken their turn in calling, they leave the room, and the boys take their stand behind the seats and the girls are called in.

We were present at a children's party where this game was played. When it became the boys' turn to call, one little fellow cried out, " Say, boys, lets we kiss the girls, right or not ; then, if they are wrong, we can clap them out afterwards, and not lose our chance." We were amused to see how eagerly the prettiest girls were urged by all to take their seats : if she was a modest child, she would be perfectly bewildered. Some pretended to be angry at the stolen kiss, but we noticed that if called again, only one timid little girl refused the call. .

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#### 24. — BUZZ.

PROMPTNESS is very necessary in this game. Any number of children excepting seven, both girls and boys, seat themselves round a table, or in a circle. One begins

the game by saying, "One!" the child on the left says "Two!" and so on till they come to seven, which number must not be mentioned, but in place thereof, the word "Buzz!" Whenever a number occurs in which the figure seven is used, or any number into which seven may be multiplied, "Buzz" must be used instead of that number. Such are the numbers 7, 14, 17, 21, 27, 28, 35, 37, 42, &c. Any one mentioning a number with seven in it instead of "Buzz," or calling out of turn, or naming a wrong number, must pay a forfeit. After she has paid her forfeit, she calls out "One!" and so it goes round again to the left. When, by a little practice, the circle gets as high as seventy-one, then "Buzz-one, Buzz-two," &c., must be used, and for seventy-seven, "Buzz-buzz," and so on. If the person whose turn it is to speak delays longer than while any one of the circle can moderately count five, she must pay a forfeit.

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## 25.—TWIRL THE TRENCHER.

THE players must sit in a large circle, with a wooden trencher (or a small tin waiter will do) to twirl.

Each player assumes a name or number, — numbers are best to call, — such as No. 1, No. 2, &c. The first player advances to the middle of the circle, and sets the trencher twirling on the floor. Then she darts back to her seat, calling out No. 3 (or any number she pleases). No. 3 rushes forward, and prevents the trencher (which is flagging of course) from stopping; then she returns to her seat, calling No. 5 to the trencher rescue.

Any player who, when called, suffers the trencher to fall, must pay a forfeit. If the wrong side of the trencher falls upwards, she must pay *two*.

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## 26. — THE OLD SOLDIER.

THE players are seated in a circle; one walks round holding a pen, pencil, or anything he pleases to use, representing an old soldier.

He holds it up, and says, "What will you give this poor old soldier?"

The person asked must not use the words white, black, yes, or no, in her answer. If she does she must pay a forfeit. We will give an example:

Frank holds up his "old soldier," and asks Susie, "What will you give this old soldier?"

Susie replies, "A watch."

*Frank.* Please don't give that; my soldier needs a coat.

*Susan.* I could not give him that. (She avoids "no.")

*Frank.* What will you give him then; a hat?

*Susan.* I think I will.

As only three questions can be asked each player, Frank passes on to Louisa, having failed to make Susan pay a forfeit.

*Frank.* Louisa, what will you give my soldier?

*Louisa.* A pair of mittens.

*Frank.* What color shall they be?

*Louisa.* Gray.

*Frank.* Gray mittens! O, do give him black ones.

*Louisa.* No, I cannot.

*Frank.* A forfeit, Louisa, please; you said "no."

Thus the game goes round the circle.

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## 27. — THE QUEEN AND HER ATTENDANTS.

THE players must first choose a queen. The queen must then arrange her retinue. There must be an equal number of boys and girls; or if either boys or girls outnumber each other, if they desire to join the game, they can take the part of girl or boy. If a girl acts a boy's part, she must wear a hat; if a boy acts a girl's part, tie a handkerchief around his arm. Then chairs must be arranged in two lines, according to the number of players, leaving a space in the centre. The queen must then arrange the girls on one side, and the boys on the other, numbering them at the same time, and each must remember his or her number. The queen will then place a chair at the head of the row, where she seats herself. The queen will then request her attendants to be ready to start as she calls them. She must then call out some number of the girls, and at once a number of the boys, saying, for instance, "It is time for four to start. Ten, bring her to me." When she says four, four must start and run down the centre line, then round the whole, and back up the centre line to the queen. Number ten, when called, must run at once, following four, and try to catch her. If he succeeds he must bring her in triumph

to the queen, who will demand a forfeit, and order her to stand behind her chair. If four reaches the queen before ten reaches her, she can return to her seat, and ten must pay a forfeit, and stand behind the chair. When all, or nearly all are caught, the queen must rise and call upon all to follow her round the chairs. When she claps her hands all must strive for a seat. (The queen's chair must not then be used.) The one left out must be either queen or king, according to the child left out. If a boy, he is crowned king, and takes his seat where the queen sat, and he must first call the number of a boy, and then a girl's number, and she must run after the boy. Whoever becomes queen or king, must judge the last forfeits before commencing the game again; the former queen holding the forfeits to be judged. This game is more amusing to have some one play a lively tune, and dance the game with a swift gallopade.

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## 28. — THE BEWILDERED KNIGHT.

ONE of the party who has never played the game is selected to receive the honor of knighthood. He is led out of the room and blindfolded. While he is absent a whistle is produced and quickly fastened to a long string, at the end of which is a crooked pin or fish-hook (this should be previously prepared). The knight elect is then summoned, led into the room, and kneels at the feet of the person previously chosen to be queen of the game. The other players should be standing around the queen. The queen then exclaims, "If I dub you knight, will

you promise to do the first thing I shall command you?" The knight replies that he will. While the queen talks to him (and she may say as much as she pleases, to give time to the others), the whistle is hooked gently on to the dress, or coat of the knight, taking care that he does not feel what is done to him.

When the queen sees that the whistle is securely fastened, she strikes him thrice with her fan (in place of a sword), saying, "Rise up, Sir Knight! but first let me remove the bandage that blindfolds you."

When this is done, she adds, "My order is, that you find *that whistle*."

At these words one of the players blows the whistle. The knight turns at the sound, and the next instant another player behind him again blows it.

Bewildered, he looks again behind him, and once more the whistle blows. The fun of the game consists in the rapidity with which the whistle is blown, and the bewilderment of the knight, till it is found out.

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## 29. — ALPHABETICAL COMPLIMENTS.

THE children sit in a circle. One begins, "I love my love with an *a*, because she is *amiable*; I admire her because she is *artless*; I gave her a bouquet of *Azaleas*."

The second says, "I love my love with a *b*, because she is *benevolent*; I admire her because she is *beautiful*; I gave her a bouquet of *Bluebells*."

Each little girl in turn "loves her love" thus alphabetically, always loving and admiring her in words which begin with the letter falling to her lot.



## 30. — LADY FAIR.

A JUDGE and a lady fair are selected from the players. The lady fair sits at one end of the circle, on a raised seat or throne; the judge at the other end opposite her, on a raised seat.

When all are ready, each player makes a bow to the lady, and the judge says, —

“The lady fair sits on her throne; each has his opinions, tell me your own.”

Then the players go up, one by one, to the judge, and whisper something in praise or dispraise of the lady, taking care to remember what they have said. When the opinions have all been given, the judge repeats them aloud, and the lady fair has to guess whose opinions he utters. If she guesses wrong she pays a forfeit. For example: Ellen is chosen as lady fair, Howard as judge.

The others whisper to the judge their opinions of lady fair, which he writes down on a slate.

When all have whispered, the judge reads any opinion he chooses, but not in rotation.

Somebody says, “Lady fair is as good as she is fair.” Who is it?

*Ellen.* Louisa, I think.

*Judge Howard.* No, it was Susan. Pay a forfeit. Somebody said that “Lady fair was as tall and prim as a poplar tree.”

*Ellen.* I know that was Frank.

*Judge Howard.* No, it was Sara. A forfeit, please.

Somebody said "Lady fair was as bright as a gold dollar."

*Ellen.* That was Sara.

*Judge Howard.* Quite right. Now Sara is lady fair, and you may return her compliment; but before you begin again you must give your forfeits.

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### 31. — THE WIZARD OF THE EAST.

THE principal performer attires himself in a robe, a paper cap, spectacles, and other appointments necessary to the outfit of the "Wizard of the East." He is armed with a magic wand, by means of which he is supposed to exercise his mysterious calling, and with which he makes a circle on the ground, muttering at the same time the unearthly words of some potent spell. After communing profoundly for some moments with some imaginary familiar, he appears to have decided, and touches one of his confederates with his wand, ordering him to go to the other end of the room, and there blindfold his eyes. This order executed, and the audience satisfied that the confederate is really blindfolded, the wizard orders him to guess the person on whom his wand shall rest. The wizard then proceeds to touch several persons lightly with the wand, saying at each, "The wand moves," and at length allows it to rest on the shoulder of *the one who spoke last* (the key to the trick), exclaiming, "The wand rests!" The confederate will at once name the person touched (who also being a confederate, has purposely spoken last). The latter takes the

place of the person blindfolded, and the wizard goes through with the same form; his confederate exciting them to talk, he again touches the one who spoke last; the confederate names him correctly, and the person touched is blindfolded in turn. Unless he understands the game, he will have only chance to guide him, and will rarely guess correctly. Those who fail, pay a forfeit. Sometimes one of the confederates takes the place of the wizard, and further mystifies the company. This game, though simple, often puzzles a room full.

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### 32.—TO BRING A PERSON DOWN UPON A FEATHER.

THIS is a practical pun. You desire any one to stand on a chair or table, and you tell him that notwithstanding his weight you will bring him down upon a feather. You then leave the room, and procuring a feather, you give it to him, and tell him you have performed your promise; that you engaged to bring him down upon a feather, which you have done, for there is the feather, and if he looks he'll find down upon it.

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### 33.—HE CAN DO LITTLE WHO CAN'T DO THIS.

ARRANGE yourselves in a circle. The one who knows the game takes a cane in his left hand and pounds upon the floor with it, saying, "He can do little who can't do

this," and passes the cane with his right hand to his right-hand neighbor, who tries to do the same thing, but generally fails. The catch consists in quickly changing the cane from the left to the right hand before you pass it. Every one is then intent on your manner of pounding the cane on the floor. Change hands as carelessly as possible.

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### 34. — HOW DO YOU LIKE IT? WHEN DO YOU LIKE IT? AND WHERE WILL YOU PUT IT?

THE difficulty of this game consists in guessing the meaning of two or more nouns, which sound alike, but have different meanings, without any other help than the answers given to the above questions. It is played in the following manner: One of the company is sent out of the room, and not recalled until her companions have agreed upon two words of similar sound with which to puzzle her. When she comes in, she asks, "How do you like it?" One answers, "Very much indeed;" or "I don't like it early in the morning;" another says, "It is too noisy;" another, "It is too fond of fine clothes," &c. She then asks, "When do you like it?" One answers, "At all times;" another, "When I feel hungry for my dinner;" another, "I want it when walking alone;" another, "When I want some wood brought for my fire," &c. Lastly she asks, "Where would you put it?" One says, "I would hang it;" another, "I would shut it up in a church tower;" another, "I would take it to a ball-room," &c.

From such answers, a witty little girl may guess that *belle* was the chosen word (*belle*, a fashionable lady, and *bell*, an instrument of sound). Such as do not guess must pay a forfeit. Many words might be chosen for this game, such as *hair*, *hare* ; *reign*, *rain* ; *date*, a fruit, and *date*, a period of time ; *whip* to strike with, and *whip* to eat ; *pear*, *pair* ; *heir*, *air* ; *ale*, *ail* ; *mason*, a bricklayer, and *mason*, a member of a secret society ; *beer*, *bier* ; *see*, *sea*.

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### 35. — THE APPARENT IMPOSSIBILITY.

You profess yourself able to show any one what he never saw before, what you never saw, and what no one ever saw, and which, after you two have seen, no one else ever shall see. After requesting the company to guess this riddle, and they have professed themselves unable to do so, produce a nut, and having cracked it, take out the kernel, and ask them if they have ever seen it before ; of course they answer no : you reply, “ Neither have I, and I think you will confess that nobody else has ever seen it, and now no one shall see it again ; ” saying which, you put the kernel into your mouth and eat it.

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### 36. — THE TURNED HEAD.

LET a lady be invested with as many wrappings as possible, but cloak, shawl, scarf, &c., must be put on wrong side before, so as to present the appearance of a “ turned head.” She should be furnished with a muff,

which she must hold behind her, as nearly as possible in the usual manner, but her bonnet must be put on the proper way. Thus equipped, she must enter the room backwards, and pass around it in that manner. This can be used as a forfeit.

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### 37. — THE BIRD-CATCHER.

ALL who join this game must be seated in a circle, first choosing a bird-catcher, who takes his or her place in the centre. He can give the name of a bird to each person, or each can select one, but each one must represent some bird, and one of the number must personate an owl. The bird-catcher then tells a story, introducing the names of different birds. Every bird, when mentioned, must immediately make a chirrup, crow, screech, or splutter, peculiar to its species. The slightest delay or mistake is punished by a forfeit. Each player, until the owl is mentioned, must rest his hands on his knees; but when the owl is called, each player must instantly clasp his hands behind him. The bird-catcher tries to seize the hand of one of the players before he raises it from his knee; if he succeeds, the person so caught must pay a forfeit, or take the bird-catcher's place, his name and place in the aviary being taken by the late officer. If he fails to entrap any one, he must pay a forfeit, and continue the story until he does, or has paid a certain number of forfeits; another then takes his place, either by lot or choice. The company must keep their hands behind them until some other bird is mentioned, when

they must return them promptly. It is well to mention the owl twice in succession, but no one must change the second time; the owl must make his peculiar cry whenever he is mentioned. The following is a list of available birds, with sounds peculiar to them, taken from undoubted authorities:—

*The Cock.* — “Cock a doodle-doo.”

*The Hen.* — “Cut, cut, cut, ca-da-cut.”

*The Chicken.* — “Peep, peep, peep.”

*The Turkey.* — “Gobble, obble-obble.”

*The Duck.* — “Quack, quack, quack.”

*The Canary.* — “Pretty Dick.”

*The Magpie.* — “Jack wants his dinner.”

*The Sparrow.* — “Chip, chip.”

*The Whippoorwill.* — “Whip-po-will.”

*The Parrot.* — “Pretty Poll; Poll wants a cracker.”

*The Curlew.* — “Pe-wit, pe-wit.”

*The Crow.* — “Caw, caw, caw.”

*The Goose.* — “Hiss-s-s.”

*The Raven.* — “Cro-a-ak.”

*The Snowbird.* — “Chick-a-dee-dee.

*The Owl.* — “To-whit, to-whit, to-whoo.”

These sounds, of course, can be varied to suit the idea of the performer. Parrot and magpie can be made to speak as they wish. The raven may be made to say, “Never more,” according to Poe’s poem. But the sounds agreed upon at the beginning must not be changed during the game. Some amusement can be gained by giving appropriate names to different persons. The owl could be given to the most learned in the company. The best singer, the nightingale, could be represented by a

few bars of Jenny Lind's melodies. The magpie could be given to a great talker. When all are ready, the bird-catcher might commence in the following manner :—

I went out the other morning with my guns and nets to catch a few birds. I did not intend robbing a farmyard, but on the top of a railing I saw a fine cock ("Cock a doodle-doo"); there was nobody looking, and I couldn't resist it—when up came an enormous turkey ("Gobble, obble-obble"). O! O! said I, a turkey ("Gobble, obble-obble"); well, a turkey ("Gobble, obble-obble") is worth more than a little sparrow ("Chip, chip"), and there is more to eat on it than on a curlew ("Pe-wit, pe-wit"), and as I had made up my mind to steal a cock ("Cock a doodle-doo"), why not a goose ("Hiss-s-s"), or a turkey ("Gobble, obble-obble"). I crept up to him, when all of a sudden a rascally magpie ("Jack wants his dinner") flew out of a bush, making such an abominable noise, that all the birds in the air (general cry without moving the hands) took flight at once. Off went the turkey ("Gobble, obble-obble") on one side, and the cock ("Cock a doodle-doo") on the other, scattering a flock of ducks ("Quack, quack"). There was not a single bird in sight but the owl ("To-whit, to-whit, to-who"). All hands up. [A forfeit given either by the unlucky bird-catcher, who has not succeeded in catching a hand, or by a bird, whose hand he has caught; in either case, he who remains, or becomes bird-catcher, continues.] As I was saying, the owl [dead silence except the sound of the owl, all hands still behind] began making an extraordinary noise, no doubt thinking himself the nightingale [the nightingale sings a



bar from the "Daughter of the Regiment;" all hands down on the knees immediately. Forfeits from those too late, or in too great a hurry to replace them], and all the birds in the air [general cry] flocked round again to see what the matter could be. Up came the crow ("Caw, caw"), the raven ("Cro-a-ak," or "Never more," as agreed on), the wild duck ("Quack, quack"), even the farmer's parrot ("Pretty Poll"), in fact, all the birds in the field [dead silence]. "O, ho!" I said, "now I shall put some salt on you," when, to my horror, the beast of an owl — ("To-whit, to-whit, to-whoo") — [all hands disappear as before, and the bird-catcher darts forward to catch some one. Whenever the bird-catcher says, "All the birds in the air," every bird must answer at once.]

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### 38. — QUESTIONS AND ANSWERS.

ALL take partners, and sit opposite each other. Then one person whispers a different question in the ear of each on one side of the room, and another gives an answer to each on the opposite side. The first couple commence. One asks the question whispered to him, his partner gives the answer whispered to her. Each couple take turns in giving the questions and answers. A lady should direct the gentlemen, and a gentleman the ladies. Each side asks the questions alternately; the side that first asked the questions next making the answers.

## Forfeits.

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A GREAT many games for children and older persons end in forfeits. A few hints in regard to them may be of service. It is very foolish for any one to join a game unless he is willing to forget himself for the time, and join heartily in it. The game of forfeits, if well played, is amusing to old and young. Every one should be willing to redeem his or her forfeit without stopping to think whether it is foolish or not. A good, hearty laugh is healthful, and every sensible person ought to be willing to take his turn in amusing the company. A whole game may be ruined by the absurd actions of some one who foolishly refuses to redeem his forfeit, for fear of lowering his dignity, or making himself ridiculous.

In choosing a judge of forfeits, it is necessary to select a person of quick perceptions and ready wit. The judge must be prompt in giving his decisions, and they who redeem their forfeits must be as expeditious as possible. Promptness is necessary to the success of all games. The following list of forfeits, collected from various sources, may assist the judge : —

1. Say five flattering things to the one who sits next to you, without making use of the letter *l*.

2. Rub one hand on your forehead at the same time you strike the other on your breast, without changing the motion of either for a moment.

3. Describe a rose without saying the word.

4. He or she must stand as a statue and not move, while the other players place the person judged into statuesque attitudes: the youngest child in the room can release her with a kiss.

5. Two little girls can redeem their forfeit by kissing each other rabbit-wise. This is done by each little girl taking an end of the same piece of string into her mouth, and nibbling it up till their lips meet. The string must, on no account, be let drop by either player.

6. Let the judge give out a line with which the one who owns the forfeit shall make another line to rhyme, no matter how absurdly.

7. Laugh first, sing next, then cry, and lastly whistle.

8. Place your hands behind you, and guess who touches them. You are not to redeem your forfeit till you guess right.

9. Stand with your heels and back close to the wall, then stoop without moving your feet, and pick up the forfeit.

10. Say "Quizzical, quiz, kiss me quick," nine times without a mistake.

11. Ask the person who owns the forfeit what musical instrument he likes best; then require him to give an imitation of it.

12. Two little girls to kiss each other back to back. This is done over the shoulder.

13. Pinch the right arm below the elbow. This is a catch : it can be done by pinching the wrist of the right arm with the left hand.

14. Count twenty backwards.

15. Count fifty without saying seven. This can be done by saying "six, the next number to six," &c. But it is difficult not to make a mistake.

16. Make a speech in dumb show.

17. Answer "no" to twenty questions. The redeemer of the forfeit can select the player to ask the questions.

18. Turn your thumbs in opposite directions at the same time.

19. Tell without hesitation, or counting, the fourteenth letter of the alphabet.

20. Dance the cushion dance. To do this, take a cushion, dance with it, and kneel before some girl or boy. He or she then kisses you, and takes the cushion from you.

21. Ask a person what animal he likes best ; then require him to imitate it, either by action or sound.

22. If a gentleman, he must put on a lady's bonnet, and imitate the voice and manner of the lady to whom it belongs. If a lady, then she must take a gentleman's hat and imitate his manner. (Sometimes these imitations are very humorous. The use of some word or expression habitually employed by the person imitated, adds largely to the sport.)

23. Go to service. Apply to the person who holds the forfeit for a place as maid of all work. The questions then to be asked are, "How do you wash?" "How do you iron?" "How do you make a bed?"

“How do you scrub the floor?” “How do you clean knives and forks?” &c. The whole of these processes must be imitated by motions, and if the replies are satisfactory the forfeit must be given up.

24. Put two chairs back to back, take off your boots or shoes and jump over them. (The fun consists in a mistaken idea that the chairs are to be jumped over instead of the shoes.)

25. To redeem a double forfeit. Two players on opposite sides of the room must shake hands blindfolded. This is an amusing forfeit. Both players being blinded, have, of course, great difficulty in meeting. Their companions must guard them from being hurt in the attempt. It is by no means easy to shake hands under such circumstances.

26. Answer five questions without saying “yes” or “no.”

27. Walk three times round the room with a book on the head, without dropping it.

28. Make a bouquet of six letters of the alphabet which are given you. Example: Suppose they give you *y z b r*. You could say, “I gather yew branches for the back of my bouquet, zinnias, bluebells, and roses for the flowers.”

29. It is said there is a person you have loved since a boy.

Whose hand you must kiss ere I give you this toy,  
It is not your father, or mother, or sister,  
Nor cousin, nor friend: take care not to miss, sir.

[*Himself.*]

30. Imitate a donkey to the best of your powers.

31. Bite an inch off the poker ; i. e., the poker is held an inch off, and he bites the air.

32. Make a low courtesy to each one in the room : if it is a gentleman, he must make a bow.

33. Recite several of Mother Goose's melodies.

34. Make wry faces at every person in the room.

35. Admire yourself in the mirror.

36. Shiver, and act the part of a person half frozen, or pretend to be nearly suffocated with heat.

37. Rush around the room, and greet every one as if you had just arrived from a long and dangerous voyage.

38. If a gentleman, act the part of a village orator ; if a lady, act the strong-minded woman.

39. Hold a candle, and ask somebody to kiss the candlestick. This done, the person redeeming the forfeit is released. The candlestick being the person holding the candle.

40. Select some philosopher, and answer questions as that character. For example : Humboldt, Benjamin Franklin, Diogenes, &c.

41. Leave the room and return in a new character.

42. Dance a minuet or hornpipe with another person without smiling.

43. Tell the fortunes of three players by the lines on their hands, without smiling. (This forfeit should only be imposed on an adult.)

44. Beseech a certain number of the players to weep for Cock Robin. If they consent, and do so without laughing, the forfeit is redeemed.

45. Write down the names of all the Presidents of the United States in five minutes.

(A gentleman's and lady's forfeit can be given together in many cases, making it more amusing as well as expeditious.)

46. Sing a song or repeat some high-flown poetry.

47. Perform the laughing gamut, without a pause or mistake : —

		ha !	
	ha !		ha !
	ha !		ha !
	ha !		ha !
ha !			ha !
ha !			ha !
ha !			ha !
ha !			ha !

48. Keep silence and preserve a sober face for several minutes, without regard to what may be said or done.

49. Kiss your shadow in every corner of the room without laughing.

50. The judge should put up the person to auction ; when he is satisfied with the price given, the forfeit is redeemed. This, if well done, causes much merriment, as the person sold must be described, telling both the good and bad qualities.

51. Act the " Mocking Bird ; " i. e., going round the room and repeating everything said or done.

52. Act the part of a pedler, asking every player in turn, " What will you buy of me ? " They answer according to fancy.

53. A double forfeit. Four little boy players can redeem their forfeits by playing "Obadiah the Quaker." They sit in a row; one at the end begins twirling his thumb slowly, and says, —

"Brothers, dear, to you I say."

All four must repeat this line, twirling their thumbs with great gravity. The leader then repeats, —

"Brothers, dear, to you I say,  
That I must go to-day."

This is also repeated with due solemnity. The leader continues : —

"Brothers, dear, to you I say,  
That I must go to-day,  
To see my small brother  
O—ba—di—ah!"

He then rises, and kneels on one knee in the centre of the room. All kneel in a line close behind him. Then the one at the end of the row gives the player before him a good push, and they roll on the carpet, amid shouts of laughter. This is too rough for little girls.

54. Repeat, without mistake, any difficult sentence which the judge appoints.

55. Say to each person in the room, "You can't say boo to a goose."

56. Tell the person to point out on a wall what he supposes to be the height of an ordinary hat. If, after measuring with a hat, he has (as is rarely the case) guessed right, he wins his forfeit; but if not, he or she must wear the hat, and bow or courtsey to every one in the room.



57. Yawn till you make several others yawn. (It is well to give this forfeit to one of the male sex with a large mouth. A large circle of people may be made to yawn, by simply opening and closing the fingers slowly.)

58. Two can redeem their forfeits in this way: They must stand in separate corners of the room, each holding a lighted candle; one begins and walks towards the other, with her handkerchief to her eyes, saying, in a most dismal tone, "The King of Morocco is dead! — is dead!" The other, in passing by her, in the same attitude, sobs out, "Sad news! sad news!" Again, in the same way, both exclaim, "Alas! alas!" All must be said without laughing. The above penalty is often used as a game.

59. A forfeit for four little girls. The judge calls upon four little girls to redeem their forfeits, by joining hands in the centre of the room and dancing around; then each spins round like a top; then join hands and kiss each other. Their forfeits are then restored to them.

60. This forfeit is for two young misses: They must play the "Tidy Parlor Maids," without laughing. If they do not know how, the judge can tell them in a whisper. They act the part of Bridget and Mary Ann. Bridget calls out, "Shall we dust the drawing-room ornaments, Mary Ann?" She replies, "Yes, Bridget, and do it well." (They go round, and with a feather brush dust all the players in the room.)

61. Sit down on the carpet, and get up without touching anything.

62. Place a candle on a table or piano. Then blind-

fold the person, and place him just three paces from it, and directly in front of the light. Then he must whirl around three times, walk forward, and blow out the candle. This is amusing. A room full of persons may try it unsuccessfully. Being blinded, and then whirling around, bewilders one, and he will very likely walk in an opposite direction, and perhaps blow in some one's face, feeling sure he is right.

63. Forfeit for two. Feed the kittens. One takes a saucer with water, the other a teaspoon, and gives a teaspoonful to each player, saying, "Take that, my pretty puss!" to which, after taking it, puss must gravely answer, "Mew!"

64. Give the part of an old bachelor to a little boy. He must sit in the middle of the room, on a low stool, thread a needle, and pretend to mend a stocking or his coat; must sigh, and say, "O, the miseries of an old bachelor!"

65. Kiss a book outside, inside, and in the middle, without opening it. (This is done by kissing the book *outside* the door, *inside* the room, and in the *middle* of the room.)

66. Quote four lines from four negro songs, and sing them to a tune of your own composing.

67. A young gentleman must make a speech to three ladies. To the first, a speech on fashions; to the second, on marriage; to the third, on woman's suffrage.

68. Become a musical duck. The player must sing a tune correctly, using only the words "Quack, quack."

69. Spell any word proposed by the other players without smiling.

70. Act the magpie, by hopping round the room three times, with both feet together, singing, without a smile, —

“ Once so merrily hopped she,  
Twice so merrily hopped she,  
Three times so merrily hopped she,  
Heigh, oh! heigh, oh! heigh, oh!”

71. Four or eight players can redeem their forfeits by dancing a magpie quadrille. First form a quadrille, then dance a simple figure by jumping both feet together in time to the music. The music must be slow; if there is not any piano, some one can whistle or hum a tune.

72. To name three remarkable persons by the name of Elizabeth.

73. To name three remarkable persons by the name of Daniel.

74. Name three famous dramatic poets.

75. Spell brandy in three letters. (O. D. V., “Eau-de-vie.”)

76. Make nine into six by adding a letter to it; i. e., s-ix.

77. Go round the room, and say to each person that which you think will give most pleasure.

78. Ask three questions without moving your tongue.

79. Write the names of all the United States in five minutes.

80. Write the names of ten distinguished generals of the American army.

## Games of Memory.

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FRENCH and English exercises of the memory, such as the following, may serve to amuse some leisure hour. The first is entitled the "Grand Panjandrum:" "She went into a garden to cut a cabbage leaf to make an apple pie; and at the same time a great she-bear coming up the street, pops its head into the shop. 'What! no soap?' So he died, and she very imprudently married the barber; and there were present the Picininnies, and the Joblillies, and the Gurgulies, and the great Panjandrum himself, with the little round button at top; and they all fell to playing the game of 'Catch as catch can,' till the gunpowder ran out at the heels of their boots."

"Peter Piper picked a peck of pickled peppers,  
A peck of pickled peppers Peter Piper picked;  
If Peter Piper picked a peck of pickled peppers,  
Where is the peck of pickled peppers Peter Piper  
picked?"

A Frenchman, having taken herb tea for a cough, his neighbor asked him, "Ton Thé, t'a t'il oté ta toux?"

“ When a twister twisting would twist him a twist,  
For twisting his twist three twists he will twist ;  
But if one of his twists untwists from the twist,  
The twist untwisting untwists the twist.”

“ Didon dina, dit on, du dos d’un dodu dindon.”

“ Robert Rowley rolled a round roll round ;  
A round roll Robert Rowley rolled round ;  
Where rolled the round roll Robert Rowley rolled  
round?”

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### 1. — “ LE JARDIN DE MA TANTE.”

LE vieu du jardin de ma tante. O, qu’il est beau le jardin de ma tante ! Dans le jardin de ma tante, il y a un arbre. O, qu’il est beau l’arbre du jardin de ma tante ! Dans l’arbre du jardin de ma tante, il y a un trou. O, qu’il est beau le trou de l’arbre du jardin de ma tante ! Dans le trou, de l’arbre, du jardin, de ma tante, il y a un nid. O, qu’il est beau le nid, du trou, de l’arbre, du jardin, de ma tante ! Dans la nid, du trou, de l’arbre, du jardin, de ma tante, il y a un oiseau. O, qu’il est beau l’oiseau du nid, du trou, de l’arbre, du jardin, de ma tante.

L’oiseau du nid, du trou, de l’arbre, du jardin, de ma tante, porte dans son bec un billet, où ces mots sont écrits : “ Je vous aime.” O, qu’ils sont doux ces mots, “ Je vous aime,” qui sont écrits sur le billet porté dans le bec, de l’oiseau, du nid, du trou, de l’arbre, du jardin, de ma tante.”

## 2. — ONE OLD OX.

1. ONE old ox opening oysters.
2. One old ox opening oysters, two toads totally tired trotting to Tewksbury.
3. One old ox opening oysters, two toads totally tired trotting to Tewksbury, three tame tigers taking tea.
4. One old ox opening oysters, two toads totally tired trotting to Tewksbury, three tame tigers taking tea, four fat friars fishing for frogs.
5. One old ox opening oysters, two toads totally tired trotting to Tewksbury, three tame tigers taking tea, four fat friars fishing for frogs, five fairies finding fireflies.

This is repeated round the circle, always beginning at "One old ox," &c., and adding a new sentence each time, as follows: "Nine nimble noblemen nibbling." "Six soldiers shooting snipes." "Nonpareils." "Seven salmon sailing in Solway." "Ten till tinkers taking twopence." "Eight elegant engineers eating excellent eggs." "Eleven electors eating early endive." "Eight earwigs every evening." "Twelve tremendous tale tellers telling truth."

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## 3. — A GOOD FAT HEN.

1. A GOOD fat hen.
2. Two ducks and one good fat hen.
3. Three squalling wild geese, two ducks, and one good fat hen.

4. Four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

5. Five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

6. Six pairs of Don Alphonso's tweezers, five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

7. Seven hundred Macedonian horsemen drawn up in line of battle, six pairs of Don Alphonso's tweezers, five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

8. Eight cages of Heliogabulus sparrowkites, seven hundred Macedonian horsemen drawn up in line of battle, six pairs of Don Alphonso's tweezers, five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

9. Nine sympathetic, epithetic, didactic propositions, eight cages of Heliogabulus sparrowkites, seven hundred Macedonian horsemen drawn up in line of battle, six pairs of Don Alphonso's tweezers, five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

10. Ten helioscopic, peroscopic, pharmaceutical tubes, nine sympathetic, epithetic, didactic propositions, eight cages of Heliogabulus sparrowkites, seven hundred Macedonian horsemen drawn up in line of battle, six pairs of Don Alphonso's tweezers, five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

11. Eleven flat-bottomed fly boats floating from Mad-

agascar to Mount Prunello, ten helioscopic, peroscopic, pharmaceutical tubes, nine sympathetic, epithetic, didactic propositions, eight cages of Heliogabulus sparrowkites, seven hundred Macedonian horsemen drawn up in line of battle, six pairs of Don Alphonso's tweezers, five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

12. Twelve European dancing masters sent to Egypt to teach the Egyptian mummies to dance and sing, eleven flat-bottom fly boats floating from Madagascar to Prunello, ten helioscopic, peroscopic, pharmaceutical tubes, nine sympathetic, epithetic, didactic propositions, eight cages of Heliogabulus sparrowkites, seven hundred Macedonian horsemen drawn up in line of battle, six pairs of Don Alphonso's tweezers, five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

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#### 4. — PLAY-GROUND RHYMES.

THESE are used by boys and girls in selecting the leaders of their games, instead of drawing lots. The following rhymes are in common use : —

One is all, two is all,  
Zick is all, zan ;  
Bob-tail vinegar,  
Tickle 'em, tan.  
Harum-scarum,  
Virginia Marum,  
Tee-taw-buck.



Little boy driving cattle,  
Don't you hear his money rattle?  
One, two, three — out goes he.

Aina, maina, ickery on,  
Feelsa, folsa, Nicholas John ;  
Quever, quaver, English naver,  
Stingum, stangum, jollo buck.

Aina, maina, mona, mike,  
Barcelona, bona, strike ;  
Airy, wairy, dina, snack,  
Harico, barico, wee, wa, wack.

One-ry, two-ry, dis-cum-dary,  
Hackibo, crackibo, Henry Lary ;  
Dis-cum dandy, American time,  
Humelum, jumelum, twenty-nine.

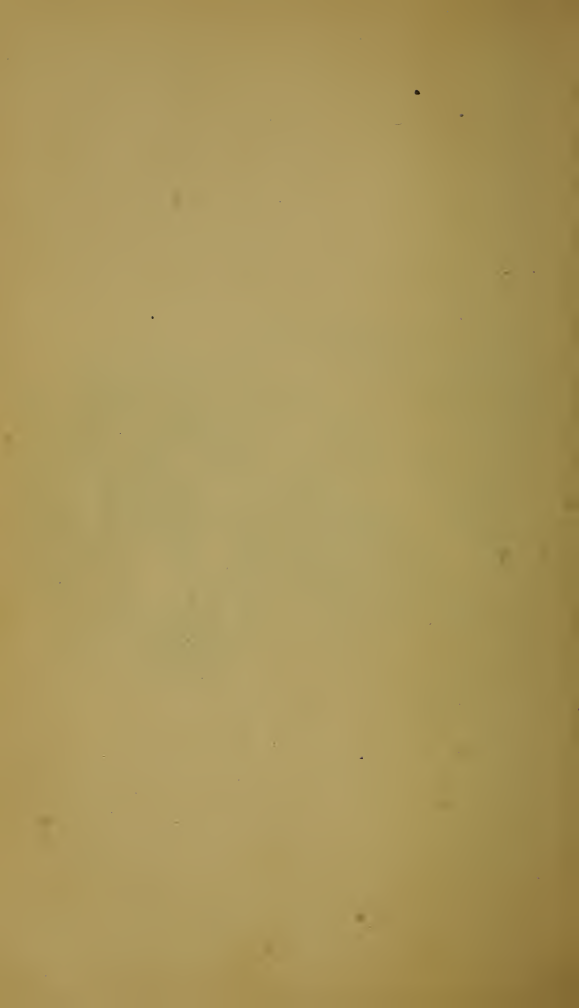
Hitum, titum, little Kitty,  
Hop-um, skipum, jumpey daily ;  
Roly, poly, dilly, dally,  
He, hi, ho, diddle-dum buck.

Lo-po, hi, do, de, ti, to, tu,  
Hany, wany, zany zan, you're the man.



# Games for OLD & YOUNG





## Games for Old and Young.

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It is a good old custom in New England, on Thanksgiving evening, for old and young to join in merry games. And now we are glad to see the same custom extends even to the Christmas holidays. All such social games are very acceptable on stormy days in summer at the sea-shore, or any place of summer resort. We have taken great pains to collect, from far and near, a good selection of games adapted for all such occasions, also for the home circle. We leave out many games sent to us, and only use those we know to be good. We hope our games may assist both old and young to "drive away dull care."

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### 1. — BLIND-MAN'S BUFF.

BLIND-MAN'S BUFF is ever a popular, though old-fashioned, pastime, too well known to render any description of it necessary.

A more quiet variety of blind-man's buff is played in the following manner: All the company arrange them-

selves around the room, one being blinded, in the centre. Some one then either numbers them, or calls them by the names of different towns or cities. Each one must remember the name given him. Then the one who named them calls out to any two in the party, such as, "Two and ten change places," or "Boston go to New York," &c. Those called must quickly exchange places (on pain of a forfeit if they do not), the one blinded trying to catch them on their way. The caller must make them change places often, and from distant sides of the room, so as to give the blinder a good chance. If he catches any one in the act of changing his place, and calls his name correctly, the person so caught must take the part of blind-man until, in turn, he catches somebody else.

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## 2. — SHADOW-BUFF.

SHADOW-BUFF is a variation of Blind-man's Buff. Though not as generally known, it is equally amusing. A large piece of white cloth, or a linen or cotton sheet, is suspended smoothly at one end of the room, at a little distance from "Buffy," who sits with his face towards the cloth, and his back to the company. Behind him a light must be so placed as to throw the shadows of persons passing between it and Buffy directly on the curtain. All other lights must be extinguished. The players then walk, one by one, slowly between the light and Buffy (who must not turn his head), limping, jumping, grimacing, or disguised as they please, so as to

distort their shadows on the curtain. If Buffy can tell correctly to whom any shadow belongs (guessing once only at each person), the player whom he so discovers takes his place as Buffy.

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### 3. — BLIND-MAN'S WAND.

THIS is another variety of the same game. The blind man carries a cane, which he reaches in every direction. Whoever it touches is bound, by the rules of the game, to take hold of it, and repeat whatever the blind man orders. The one who is caught can disguise his voice as he pleases. The blind man is allowed three guesses, and if he cannot discover the person touched by his voice, he must try another. This is an amusing change.

There is still another called "Fettered Buff." The person who is to catch his companions is not blinded, but his wrists are tied behind him, and he catches by running backwards. This form of the game is not recommended. The person so bound cannot balance himself easily, or guard himself, and is liable to injury from falling.

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### 4. — LAWYER.

ALL who take part in the play assemble and choose a lawyer. The chairs in the room are arranged in two rows, as in a contra-dance. If there are an equal number of gentlemen and ladies, the former choose their

partners. The gentlemen take seats opposite the ladies. The lawyer proceeds to ask such questions as he chooses. The person addressed must never answer, but his partner must answer for him. If either makes a mistake, he or she must change places with the lawyer, and ask the questions. If the lawyer is ready in asking questions, turning quickly from one person to another, he can very soon catch some one.

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### 5. — CONSEQUENCES.

THIS is a quiet game. All assemble around a table. Each person must have a half sheet of note paper and a pencil. All are requested to write an adjective, expressing either a good or bad quality in a man's character. Each one then turns over and creases down the place written upon, and all change papers. Each one then writes a gentleman's name, and turns it down, and all change papers again. Then another word of quality, applying to a lady, is written, and all the papers are turned down and changed as before. Then a lady's name is written. Then a place where they met; then what he said to her; then what she said to him; what he gave to her; and what she gave to him; then the "consequences." The paper must be turned down every time and changed, and no one must read what the others have written. When all are finished, some person collects and reads the papers. Some are absurd, and others happen very correctly. For instance, they might read thus: "The clumsy Mr. Snooks met the beauti-



ful Miss Primrose at a ball. He asked her if she liked turnips; she sighed and hung her head, and said, 'If mamma is willing.' He gave her a bouquet; she gave him a box on the ear. The consequences were too sad to relate." A party of merry girls and boys will like this game for variety.

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## 6. — RHYMING WORDS IN PANTOMIME.

ALL who desire to join this charming pastime must be seated in a circle, in order that each player can have a clear view of all the other players. One of the company must be selected to commence the game. He must think of some word which can be easily rhymed by other words, and give out only the termination of the word to the other players, saying, "I have thought of a word that rhymes with —; can any of you guess it?" The players must not speak in answer to the leader's question, but whoever thinks of a word to rhyme with the given termination must strive to act out the word he thinks of in pantomime, as plainly as possible, and the leader must closely watch the player who is acting the word, and as soon as he guesses what the person acting is trying to represent, if it is not the word selected, he must say, "It is not —" (calling out the word represented), "that I thought of," and so on. As each player acts out a word, the leader must call out the word represented, until the right word is acted. The leader must then resign his place, and the person who acted out the right word must be the leader, and think of a word, giving out the

termination to be rhymed with. An example will here be given to assist those ignorant of this game.

Suppose the person who first selects a word, chooses "sting," and gives out "ing" to be rhymed with. One of the players makes a motion with his hands of ringing a bell. The leader says, "It is not ring, to ring a bell." Another player will by signs indicate a ring on the finger. The leader exclaims, "It is not a finger-ring." One of the players will imitate wringing of clothes. The leader says, "It is not wring." Another represents singing, and is told, "It is not sing." A player will perhaps imitate a bee stinging. Then the leader exclaims, "Sting is the word; I resign my place to you." Perhaps a few examples of rhyming words, easily acted, may be useful, which will be given here.

Sun.	Hair.	Map.	Hill.	Sheep.
Dun.	Hare.	Cap.	Kill.	Deep.
Pun.	Pair.	Lap.	Mill.	Weep.
Run.	Pear.	Rap.	Fill.	Keep.
Gun.	Bear.	Snap.	Still.	Creep.
Fun.	Fair.	Trap.	Rill.	Reap.
Spun.	Prayer.	Flap.	Sill.	Cheap.
Bun.	Flare.	Clap.	Bill.	Leap.

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## 7.—STATUARY.

STATUARY, when personated by intelligent ladies and gentlemen, can be made very amusing. Some witty gentleman, well versed in statuary, takes the part of showman. He first selects from the company those he

wishes to assist him, being careful to select only such as can best control their countenances. After obtaining a number of sheets, he takes possession of a parlor, shutting the rest of the company out. He then arranges his assistants as statuary around the room as quickly as possible, covering each one, or each group, with a sheet ; then throws open the door, and invites the company to a rare exhibition of statuary. After making a grandiloquent speech he uncovers a group, and gives as absurd a description as possible ; so on through the whole.

As fun is the chief object, take, for example, some tall, plain gentleman, and place him, with bow in hand, for Cupid. For Diogenes, take a large wash-tub and a boy in it, &c. Another diversion is to cover some ladies and gentlemen, all but one eye, with a sheet, then let the company guess who they are.

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### 8.—PUT IN A WORD.

SOME one in the company leaves the room, while those remaining select a word, and then send for the person to return. She must ask some question of the person nearest to her, to which the one spoken to must make a prompt answer, and in answering he must make use of the word selected. Sometimes an acute person will guess the word from the answer given to her first question. Some awkward use or slight emphasis may betray it, but generally she will go to a number, and sometimes to all present, without guessing the word. In that case (unless some one volunteers to take her place), she must go out

again. If she discovers the word, the one by whose answer she guessed it leaves the room, and those remaining choose a word, and the game proceeds as before.

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## 9. — PROVERBS.

THE company select some one to leave the room; those remaining agree upon a proverb, such as "All is not gold that glitters," and then send for the person to return to the room. She must ask questions of the company in turn. The first person asked must include in his answer the first word of the proverb, "all," the next person "is," and so on, till they complete the proverb; if she has not guessed it, and there are more in the company, the next person begins the proverb anew. The one by whose answer the proverb is guessed, must then leave the room. This game requires considerable ingenuity and readiness. The proverbs selected should be familiar ones, such as "Make hay while the sun shines," "When poverty comes in at the door, love flies out at the window," "A fool is wise in his own conceit," "A stitch in time saves nine," "Never look a gift horse in the mouth," "All's well that ends well," "A bird in the hand is worth two in the bush."

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## 10. — GAME OF CHARACTERS.

A PERSON chosen leaves the room. Those remaining select some familiar character, either in history or of the

present day, for the absent one to personate. When he returns, the person nearest him addresses him by a question, as if he were the character selected. In like manner each person in the company in turn asks a question. The one at whose questions he guesses the character, must take his place, and leave the room in turn. For instance, "Napoleon, the present Emperor of France," is selected. When the person returns, the first questioner exclaims, "Are you not in constant fear of being killed?" The next, "Are you really happy?" The third, "Why are you so despotic?" The fourth, "Do you believe in fatalism?" Fifth, "Do you worship the memory of your uncle?" "Why do you not like us Americans?" &c. This play is often very amusing, and tact is required to ask questions that apply to the character, and are not too plain.

Another form of this game can be played Sunday evenings, and teaches children a knowledge of the Bible. Let any one who joins the game, select a character in the Old or New Testament; the others must ask him questions, and by his answers guess the character he selected. The one who guesses it must select the next character.

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### 11. — SNEEZING.

ALL who join this game assemble in a circle. The leader gives one of these syllables, "ash, ish, osh," to each one. Thus, to the first person, "Ash;" the second, "ish;" third, "osh;" fourth, "ash," and so on through all the company. The leader must then stand

in the centre and count four, slowly. When he pronounces four, all must sound their syllables at once. The effect is very amusing ; it sounds like a prolonged sneeze.

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## 12. — THE TRAVELLER'S ALPHABET.

THE players sit in a row, and the first says, "I am going on a journey to Annapolis," or any place beginning with an A.

The one seated next to her says, "What shall you do there?" The verbs and nouns in the answer must begin with the same letter, and so on through the alphabet ; the one who asks the question, "What will you do there?" continuing the game. But as example is better than any directions, we will relate to you how a party of children played it.

*Ellen.* I am going on a journey to Albany.

*Louisa.* What shall you do there?

*Ellen.* Ask for apples and apricots.

*Louisa.* (*To her next neighbor.*) I am going to Boston.

*Frank.* What will you do there?

*Louisa.* Buy bonnets and buns.

*Frank.* I am going to College.

*Susan.* What will you do there?

*Frank.* Cut capers.

*Susan.* I am going to Dover.

*Sara.* What will you do there?

*Susan.* Dress dolls.

*Sara.* I am going to Erie.

*Russel.* What will you do there?

*Sara.* Eat eggs.

*Russel.* I am going to Fairhaven.

*Grace.* What will you do there?

*Russel.* Feed fawns with frogs.

*Grace.* I am going to Greenbush.

*Howard.* What will you do there?

*Grace.* Give gold to girls.

*Howard.* I am going to Hanover.

*Sara.* What will you do there?

*Howard.* Hunt with hounds and horses.

The party went through the alphabet in the above manner. Whoever could not answer readily, after due time was allowed, must either pay a forfeit, or suffer some penalty.

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### 13.—MIND YOUR P'S AND Q'S.

THIS game is a pleasant variation of our last game. The rule for this game is not to mention any place which precedes *p* or *q* in the alphabet. Also the place must be in the native country of the person named, or (if a president or king) in his own dominions. Any mistake incurs a forfeit. We will give an example to show our readers how to play the game.

Howard commences the game by saying, "General Grant has gone out to fight, with all his men, at —" Mind your *p*'s and *q*'s.

*Louisa.* At Richmond.

*Howard.* Napoleon has gone to fight.

*Susan.* Paris.

*Howard.* The Emperor of Russia has gone to fight.

*Sara.* Moscow.

*Howard.* You must pay a forfeit ; M comes before P ;  
and so on.

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#### 14. — THE READY WRITER.

THIS game can be played by any number of persons, each one having a pencil and paper. The leader of the game gives to each one (or each player chooses) a letter in the alphabet. Each player then writes a sentence of five, six, or seven words, each word commencing with the letter given him. When all have finished, each one in turn reads his sentence. If any one fails, he or she must recite some poetry. This game is an excellent exercise to teach young persons a command of words. Sometimes the leader of the game requires each player to go through the alphabet, as follows : —

Avoid avarice as an asp.

Britons, be bold ! be brave !

Constant crime causes careless consciences.

Do defer doing dirty deeds.

Even every engineer engaged escaped.

Fawning favorites fear fortune's freaks.

God's goodness gives great gifts.

Happy homes have happy hearts.

It is instruction I intend.

Jockeys joyfully joking jaded jackasses.

Keep kind, kinsfolks, keep kind.



Little lambs love long lanes.  
Many men make much money.  
Name nine noisy noblemen now.  
Ostentation often operates on opulence.  
Perfect piety produces pretty practices.  
Quit, quibbling quacks, quarrelling, quickly.  
Round rough rocks ragged rascals run.  
Such stings sting so sharply.  
Try to turn topsy-turvy.  
Up! up! ungrateful, unjust usurper!  
Verily, verily, vice vilifies virtue.  
Willing wives will wash well.  
Yes, yet you yawned yesterday.  
Zeal! zeal! zealous zary, zeal.

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### 15. — THE DWARF.

A YOUNG lady's hands are to be put into a child's socks and little shoes. She is to disguise her face — if known to the company — as effectually as possible. To do this, a piece of black sticking plaster put over one or two of the front teeth will prove very effectual; a little rouge, or whitening the face, will help. She must then put on a bonnet, shawl, &c. Another player stands beside her, and passes her arms round her. They stand in a window; the curtains are drawn so as to conceal the young lady behind entirely, except her arms, and a table is placed in front of both. The front player puts her hands, dressed in shoes, on the table; the one behind supplies,

as we have said, arms and hands to the figure, and if well managed, when the visitors are assembled "to see the dwarf who tells fortunes," they will be struck by the illusion of the pygmy standing on the table. The dwarf is expected to be funny enough to make the guests laugh heartily.

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### 16.—A FASHIONABLE DINNER.

A COOK must first be chosen. She then declares she will cook a fashionable dinner, but she calls upon the players to provide the materials. Each player in turn can name a dish, but it must not be described by its right name; only by something it resembles. If the cook cannot guess what it is, she must pay a forfeit or give up her place as cook. If a player names a dish by its right name, he or she must pay a forfeit or submit to some penalty.

Ellen was appointed cook. She commences by calling upon Susan to order the soup.

*Susan.* Soup made of a boy's name, a vowel, and two thirds of a toe.

*Ellen.* Tomato. Frank, order the fish.

*Frank.* A girl's nickname, and the Scotch name for man.

*Ellen.* What can it be? Wait a moment; O, salmon. Louisa, order the meat.

*Louisa.* A famous English wit, boiled.

*Ellen.* O, dear, I cannot think. Frank called out, "I know — lamb." He being right, Ellen insisted on his

taking her place. Frank then asked Ellen to name some dish to go with the meat.

*Ellen.* A place where money is made, and impudence.

*Frank.* O, that is mint sauce. Russel, give us some more meat.

*Russel.* The Grand Seignior's dominions, roasted.

*Frank.* Turkey. Lina, give us some vegetables.

*Lina.* A cooking utensil, a vowel, and part of a foot.

*Frank.* Hurah for Lina. Potatoes. Clarence, give us some other vegetables.

*Clarence.* An exquisite, and the king of beasts.

*Frank.* O, dear! I give up. Sara says, "Dandy-lions;" and she being right, takes the cook's place.

*Sara.* Julian, give me something for dessert.

*Julian.* One third of two and a firelock.

*Sara.* Trifle. Now, Henry, give me something else for my dessert.

*Henry.* Married people.

*Sara.* Pears. We shall not have time only for something to drink, which I call upon Howard to give.

*Howard.* An amazing and talented periodical.

*Sara.* Punch. Another from Oliver.

*Oliver.* An island in the Atlantic Ocean.

*Sara.* Madeira (wine).

These examples will fully illustrate the game.

## 17. — AN EXHIBITION OF THE MODERN GIANT.

THIS is rare sport when well managed, and for a time the exhibition appears very mysterious to the uninitiated. A large sheet should be strained across some open door; folding doors are better adapted to this game, as they give a larger space for action. The room in which the spectators are seated should be darkened; but in the room back of the curtain, where the giant exhibits, should be placed on the floor a bright lamp or candle, with a reflector, either of polished tin or a looking glass. Any one standing between the light and curtain appears immense in all his proportions, as his reflection is cast upon the sheet. Let the person acting as the giant first open his hands and spread his fingers wide, and let them appear at the bottom of the curtain, and gradually rise till the shadow of his whole body is exhibited between the light and the curtain. He will appear to rise from the cellar; then let him jump over the light, to the rear of the reflector, and it will seem as if he jumped upwards through the ceiling.

Many amusing scenes can be thus contrived. Articles of furniture, &c., can be called down from above, by simply passing them over the light. Dolls can be used with great effect. The giant can appear to swallow them, or destroy the pygmy race. Care should be taken to keep the profile on the screen or curtain as distinct as possible. Some call this game "The Man in the Moon came down too soon."

## 18.—THE SHADOW AT COMMAND.

THIS feat is performed by means of confederacy. Having privately apprised your confederate that when you strike one blow, it signifies the letter *a*, when you strike two, it means *b*, and so on for the rest of the alphabet, you state to the company that if any one will walk into the adjoining room, and have the door locked upon him, perhaps the animal may appear which another person may name. In order to deter every one except your confederate from accepting the offer, you announce at the same time that the person who volunteers to be shut up in the room must be possessed of considerable courage, or he had better not undertake it. Having thus gained your end, you give your confederate a lamp, which burns with a very dismal light, telling him, in the hearing of the company, to place it on the middle of the floor, and not to feel alarmed at what he may happen to see. You then usher him into the room and lock the door. You next take a piece of blank paper and a pencil, and, giving them to one of the party, you tell him to write the name of any animal he wishes to appear to the person shut up in the room. This being done, you receive back the paper, and after showing it around to the company, you fold it up, burn it in the candle or lamp, and throw the ashes into a mortar (an iron one is the best), casting in at the same time a powder, which you state to be possessed of valuable properties. Having taken care to read what was written, you proceed to pound the ashes in the mortar, thus: Suppose the word written be

“cat,” you begin by stirring the pestle around the mortar several times, and then strike three distinct blows, loud enough for your confederate to hear, and by which he knows that the first letter of the word is *c*. You next make some irregular evolutions of the pestle around the mortar, that it may not appear to the company that you give nothing but blows, and then strike one blow for *a*. Work the pestle about again, and then strike twenty blows, which he will know means *t*, — finishing your manœuvre by working the pestle about the mortar, the object being to make the blows as little remarkable as possible. You then call aloud to your confederate, and ask him what he sees. At first he is to make no reply; after being interrogated several times, he asks if it is not a cat.

That no mistake be made, each party should repeat to himself the letters of the alphabet in the order of the blows. If he misses, you might go over, pretending you had forgotten some word in your incantations, as you can mumble to yourself when pounding. If your confederate is a good mimic, it would add to the amusement of all to mimic the sounds of the animal to appear to him.

I have seen this game differently performed. Your confederate, after any word has been chosen, returns to the room, and you give assurance that by your magical art you can inform him of the word. You then take a cane and draw a large circle, and at the same time repeat any absurd jingle or formula of words; then pretend to call up some ancient spirit, and by your raps on the floor tell your confederate your first letter. Then

pretend to draw magical figures, and repeat anything you think of; pretend to listen for an answer; then call up some different spirit, and by your distinct raps express the second letter, and so on until the word is finished. This game can be made very amusing.

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### 19.—BROTHER, I AM BOBBED.

A PERSON who understands the game proposes to another, who is ignorant of it, to be blinded with him and be "bobbed." After being blind-folded they sit down in two chairs placed back to back. The one who knows the game then removes the bandage from his eyes and ties a knot in his handkerchief. The others join hands and go round them in a circle. The one not blind-folded carelessly hits the other with his handkerchief. The one struck, of course thinks himself hit by some one in the circle, and exclaims, "Brother, I am bobbed!" The other says, "Who bobbed you?" In answer, he mentions the name of some one in the ring. They all call out, "You are wrong!" So he is bobbed till the fun is exhausted, he trying to guess the person who hit him, and expecting to change places when he guesses correctly. The other pretends he is hit occasionally, and calls out he is bobbed. It requires a good-natured person to take the joke pleasantly.

## 20.—THE COMICAL CONCERT.

THIS game, when well played, is extremely diverting. The players are arranged as an orchestra, and each one undertakes to imitate some musical instrument. One pretends to play the violin, by stretching out her left arm, and moving her right hand across it, as if she were drawing a bow; another doubles up her hands and puts them to her mouth, to imitate a horn; another moves her fingers on a table, to imitate a piano; another takes the back of a chair and touches the rounds, as if they were the strings of a harp; another motions as if beating a drum; another holds a stick after the manner of a guitar, and pretends to play upon it; another appears to be turning a hand-organ; another plays a flute, trombone, or any instrument he fancies, even a jewsharp. This is but half the game. Each musician should, while playing, make a sound with his mouth, in imitation of his instrument, thus:—

Rub-a-dub, goes the drum;

Twang-twang, goes the harp;

Toot-too-hoo, goes the horn;

Tweedle-dee, tweedle-dee, goes the violin, &c.

If all play with spirit, it makes a laughable jumble. The leader must stand facing the orchestra, with a long stick, beating time, in an absurd imitation of some famous leader. In the midst of the noise and fun, he suddenly stops, and pointing his wand of office to one of the players, asks, abruptly, "Why don't you play better?" The one spoken to must answer instantly, and



with suitable reference to the nature of his instrument. For instance, the drummer could say one of his drumsticks is broken ; the harper, that a string is loose ; the pianist, that a key is broken or out of tune ; the violinist, that a string is broken, &c. If they hesitate a moment, or give an unsuitable answer, or if they repeat an excuse already made, they must pay a forfeit, or take a new instrument. While one is answering, all must stop playing. When the leader waves aloft his wand, all must commence again, and play till he speaks to some one else ; so on till they are weary. Sometimes it is a rule that all who laugh must pay a forfeit. There are many forfeits in that case.

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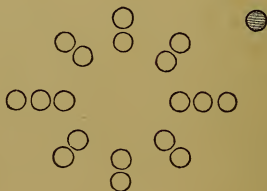
## 21. — CHINESE SHADOWS.

THIS can be played only in the evening, by candle-light. A white curtain should be fastened smoothly at one end of the room, as in "Shadow Buff." Half the company must be spectators, and half actors. The spectators must be seated facing the curtain. Two persons in front should hold a ribbon or stick across the curtain, as high as they can easily reach, to mark the line on which the shadows are to move, or a line may be drawn across the curtain. The actors must stand behind the spectators, at a little distance, with a large supply of figures cut in paper, such as houses, trees, men, women, animals, birds, &c. These figures must be slowly passed along, one after the other, in the manner you wish the shadows to fall on the curtain. It is easy to

make them advance, retreat, &c., while you hold conversation for them. Those who are skilful in the use of these shadows, can make them represent a battle, game, contra-dance, &c. The figures of inanimate things must not be moved; birds can be suspended on the ends of strings, and swung about irregularly from time to time. The effect is not unlike a magic lantern. When the actors have played long enough, they must change places with the spectators.

## 22. — FOX AND GEESE.

THIS game is a very old one, but it is too good not to be always remembered. Arrange the company in this form, all facing inward: —



The circles represent persons (or geese, as they are considered in the game). They must be arranged in the manner shown in the illustration, thus, in twos, and in two places in threes. The player outside the circle is called the fox. The object of the fox is to touch the

outside one of three. But when he attempts to touch the outside one of the three geese, the outside goose must dart into the circle and stand inside two of the others. The fox can only touch the one outside of three; if he succeeds, the fox becomes a goose, and the one caught takes the place of the fox. One must be on the alert, and change as quickly as possible. We have seen this game, on a stormy day at the sea-shore, played with great zeal by old gentlemen, judges, lawyers, ministers, mothers, fathers, and children. One gray-haired gentleman was the fleetest fox of all; no one could escape him, and his laugh made all hearts glad. Green old age is beautiful to see, and the youthful are always made happier by its genial sympathy.

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### 23. — STAGE-COACH.

ALL who join this game should be seated, with the exception of the story-teller. If there are vacant chairs, they should either be turned over, or taken out of the room. A person with a quick memory and a flow of words, should be selected for the office of story-teller. When all are seated, he or she passes around the circle, giving a name to each individual. When the story is told, the one whose name is mentioned must rise and whirl around. When "stage-coach" is mentioned, all must rise and turn around; when it is said the "stage-coach tips over," all must change places, and the story-teller then takes his chance to secure a seat, and the one who is left without any seat must go on with the story —

the former story-teller taking the name of the person who takes his place. If any one fails to turn around, or change places according to the rules of the game, a forfeit must be paid. The common way of telling the story is to describe the "Fidget family on a journey in a stage-coach." The following names are generally given to the company: Mr. and Mrs. Fidget, the baby and nurse, Miss Fidget, and Master Fidget, and maiden aunt; gingerbread, band-box, trunks, bundles, off-horse, nigh-horse, driver, whip, reins, driver's seat, cushions, door, curtains, wheels, footman, &c. You must adapt your names to the number playing. In telling the story, it makes more fun to keep one or two (who will bear the joke) constantly whirling. The story and names are at the will of the story-teller.

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#### 24. — THE MENAGERIE.

THIS is a noisy game. All the actors in the play must take seats around the room, while some one or two of the number must be chosen to give out the parts. The persons so chosen whisper in the ear of each one the name of some animal he is to imitate. When all are ready, and the signal is given by one chosen for the purpose, each one commences to utter sounds in imitation of the animal named to him. Those who fail must pay some penalty. It cannot be called a "concord of sweet sounds," but such a game will give life to a too quiet company on a stormy winter evening.

## 25. — QUAKER MEETING.

THOSE who join the game take seats around the room, and one or more whispers in the ear of each one some witty or absurd thing for him to do. All must be quiet who are not playing. When all are ready, one person claps his hands, and the first one must proceed to do what he was told ; the others must not speak or laugh, on penalty of a forfeit. Each one in turn must act his or her part. It must all be in pantomime. When all are through, each person must turn and shake hands with his or her neighbor, saying, " Friend, how dost thee do ? " It is important in this game that the one who gives the parts should be full of humor and of quick perceptions, so as to adapt the game to the persons playing. The parts assigned may be of endless variety. One person may be ordered to play a mock bravura on a table for a piano ; another to gaze in admiration of himself in a mirror, and arrange his dress and hair ; another to act the scornful belle, while a gentleman acts the urgent, but despairing lover ; one to dance a hornpipe ; another to make a speech by gestures ; another to make grimaces in the face of every one in the company ; another to pretend terror and fright from some imaginary animal, &c.

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## 26. — RESEMBLANCES.

ONE of the company taking part in this amusement rises, and addressing his or her neighbor, proposes the

following question : "What does my thought resemble?" The person interrogated replies as he or she pleases ; then the questioner adds, "In what way does the object you designate resemble that which I am thinking of?" If, as frequently occurs, there exists no affinity, no resemblance between the two, a pawn must be given by the person interrogated. Here is an example : —

*Mary.* Tell me, Alice, what does my thought resemble?

*Alice.* A windmill.

*Mary.* I thought of Rogers' poetry : what resemblance is there between his poems and a windmill?

*Alice.* I can give an answer very readily : perhaps the very prettiest little poem written by your poet begins, "Mine be a cot beside the mill."

*Mary.* That is right ; it is now your turn, Annie. What does my thought resemble?

*Annie.* A chandelier.

*Mary.* I thought of a partridge : how does a partridge resemble a chandelier?

*Annie.* Dear me, I'm sure I cannot tell ! I will give you my pawn.

This play, by the strange inconsistencies which it authorizes, exercises the imagination, and brings into play a good deal of wit.

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## 27.—INITIALS.

THE player guesses the true word from the initial letters of the other words uttered.

It is a mere trick, but an amusing one. Two only of the party ought to know it; the one who directs the players, and the one who leaves the room, and enters it to guess the word.

While she is absent the leader asks the players to select a word. When they have done so, she tells every one the word to say when the guessing player returns. Example (Louisa out of the room) :

*Ellen.* What word will you choose?

The players consult together, and select "Boston."

*Ellen.* Very well; I will tell you what word to say to her. I will say to her, "Bonnet;" Sara must say "Orange;" Frank, "Soap;" Susan, "Tongue;" Russel, "Owl;" Grace, "Nuts."

Louisa returns. Louisa calls upon Ellen first, as she leads the row, and asks her the word; she only says, "Bonnet;" she then asks Sara, who says, "Orange;" then Frank, "Soap;" Susan, "Tongue;" Russel, "Owl;" Grace, "Nuts." Louisa must carefully remember the initials of each word. Before guessing the word she must turn around three times, and then stamp her foot, then call out, "Boston."

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## 28. — GAME OF PHOTOGRAPH.

ONE person is chosen to preside. He must see that each player is provided with pencil and paper with which to write his replies to the questions announced by the president. The questions are put in the order here given, and the answers must be numbered to correspond with the questions.

## QUESTIONS.

1. What virtue do you most admire?
2. What vice do you most abhor?
3. Who is your favorite prose author?
4. Who is your favorite poet?
5. Who is your favorite poetess?
6. What book do you prefer?
7. What is your favorite amusement?
8. What is your favorite economy?
9. What is your favorite extravagance?
10. What is your favorite color?
11. What is your favorite hour?
12. What is your favorite art?
13. What is your favorite picture?
14. What is your favorite statue?
15. What is your favorite season?
16. What is your favorite flower?
17. What is your favorite aim of life?
18. Who is your favorite hero?
19. Who is your favorite heroine?
20. Which is your favorite summer resort?
21. What is your favorite weakness?
22. What is the sweetest word in the world?
23. What is the saddest word?
24. What is your favorite man's name?
25. What is your favorite woman's name?
26. What is your prevailing characteristic?
27. What is your favorite piece of music?
28. What is your favorite occupation?
29. Which do you prefer, wealth or a competency?
30. Which is your favorite animal?



When all the answers have been written, the papers are collected by the president. No one is to see what answers have been written by any other person. After shuffling them together, the president reads them aloud, and each player guesses as to the authorship of each paper. Forfeits are sometimes collected, and the game prolonged in that way. This game cannot be well played except by persons who are well acquainted with each other.

---

## 29.—MAGIC NUMBERS.

### GAME I.

EACH player chooses a number for each question from the table of numbers, and the answer is then read aloud.

1	2	3	4	5	6	7	8	9	10	11	12
1	2	3	4	5	6	7	8	9	10	11	
1	2	3	4	5	6	7	8	9	10		
1	2	3	4	5	6	7	8	9			
1	2	3	4	5	6	7	8				
1	2	3	4	5	6	7					
1	2	3	4	5	6						
1	2	3	4								
1	2										
1											
	1										
		1									
			1								
				1							
					1						
						1					
							1				
								1			
									1		

One of the party is selected to read the questions and answers.

## QUESTIONS.

1. What do you like best?
2. What is my character?
3. What is my chief hope?
4. In what do I excel?
5. What is my most earnest wish?
6. Of what am I thinking?

## ANSWERS TO QUESTION 1.

- |              |                        |
|--------------|------------------------|
| 1. Talking.  | 7. Scandal.            |
| 2. Flattery. | 8. Croquet.            |
| 3. Drinking. | 9. Admiration.         |
| 4. Sleeping. | 10. Fast young ladies. |
| 5. Music.    | 11. Dancing.           |
| 6. Hunting.  | 12. Reading.           |

## ANSWERS TO QUESTION 2.

- |                        |                |
|------------------------|----------------|
| 1. Nothing particular. | 7. Fickle.     |
| 2. Firm.               | 8. Energetic.  |
| 3. Timid.              | 9. Prudent.    |
| 4. Obstinate.          | 10. Envious.   |
| 5. Gentle.             | 11. Impatient. |
| 6. Excessively mean.   | 12. Generous.  |

## ANSWERS TO QUESTION 3.

- |                        |                                       |
|------------------------|---------------------------------------|
| 1. To be useful.       | 8. To be well dressed.                |
| 2. To be married.      | 9. To please.                         |
| 3. To be admired.      | 10. To be invited to croquet parties. |
| 4. To be rich.         | 11. To excel in all games.            |
| 5. To be talked about. | 12. To be loved.                      |
| 6. To sing well.       |                                       |
| 7. To do good.         |                                       |

## ANSWERS TO QUESTION 4.

- |                     |                             |
|---------------------|-----------------------------|
| 1. In flirting.     | 7. In charity.              |
| 2. In housekeeping. | 8. In music.                |
| 3. In scandal.      | 9. In paitience.            |
| 4. In goodness.     | 10. In dressing yourself. , |
| 5. In nursing.      | 11. In kindness.            |
| 6. In mischief.     | 12. In folly and nonsense.  |

## ANSWERS TO QUESTION 5.

- |                                    |                             |
|------------------------------------|-----------------------------|
| 1. To make myself agree-<br>able.  | 5. To be admired by all.    |
| 2. To display my clever-<br>ness.  | 6. To become distinguished. |
| 3. To be of use to every-<br>body. | 7. To be loved.             |
| 4. To be always well<br>dressed.   | 8. To be envied.            |
|                                    | 9. To be feared.            |
|                                    | 10. To be amazed.           |
|                                    | 11. To have rest.           |
|                                    | 12. To go home.             |

## ANSWERS TO QUESTION 6.

- |                                 |                                      |
|---------------------------------|--------------------------------------|
| 1. Of an absent friend.         | 7. Of nothing.                       |
| 2. Of the best novel.           | 8. Of the last opera.                |
| 3. Of yourself.                 | 9. Of your pet cat or dog.           |
| 4. Of the one you love<br>best. | 10. Of your neighbors' af-<br>fairs. |
| 5. Of your own dress.           | 11. Of going to Europe.              |
| 6. Of a good dinner             | 12. Of the beauty of Nature.         |

## GAME II.

TAKE the same table of numbers with different questions and answers.

## QUESTIONS.

- |  |                            |
|--|----------------------------|
| 1. Your favorite flower?               | 4. Your favorite poet?     |
| 2. Your favorite virtue?               | 5. Your favorite composer? |
| 3. Your favorite historical character? | 6. Your favorite fault?    |

## ANSWERS TO QUESTION 1.

- |                        |                |
|------------------------|----------------|
| 1. Rose.               | 7. Sweet Pea.  |
| 2. Pansy.              | 8. Geranium.   |
| 3. Dandelion.          | 9. Sun Flower. |
| 4. Lily of the Valley. | 10. Peony.     |
| 5. Forget-me-not.      | 11. Pinks.     |
| 6. Mignonnette.        | 12. Japonica.  |

## ANSWERS TO QUESTION 2.

- |                |                  |
|----------------|------------------|
| 1. Truth.      | 7. Meekness.     |
| 2. Fortitude.  | 8. Generosity.   |
| 3. Industry.   | 9. Temperance.   |
| 4. Gentleness. | 10. Prudence.    |
| 5. Courage.    | 11. Benevolence. |
| 6. Charity.    | 12. Patriotism.  |

## ANSWERS TO QUESTION 3.

- |                          |                          |
|--------------------------|--------------------------|
| 1. Mary, Queen of Scots. | 7. Socrates.             |
| 2. Joan of Arc.          | 8. Julius Cæsar.         |
| 3. Napoleon Bonaparte.   | 9. Richard Cour-de-lion. |
| 4. Oliver Cromwell.      | 10. Washington.          |
| 5. Queen Elizabeth.      | 11. Daniel Webster.      |
| 6. Sir Walter Raleigh.   | 12.                      |

## ANSWERS TO QUESTION 4.

- |                           |                  |
|---------------------------|------------------|
| 1. Shakespeare.           | 7. Mrs. Whitney. |
| 2. Scott.                 | 8. Whittier.     |
| 3. Oliver Wendell Holmes. | 9. Longfellow.   |
| 4. Mrs. Hemans.           | 10. Milton.      |
| 5. Lord Byron.            | 11. Cowper.      |
| 6. Tennyson.              | 12. Wordsworth.  |

## ANSWERS TO QUESTION 5.

- |                 |                      |
|-----------------|----------------------|
| 1. Mendelssohn. | 7. Mozart.           |
| 2. Haydn.       | 8. Heller.           |
| 3. Handel.      | 9. Sterndale Bennet. |
| 4. Beethoven.   | 10. Strauss.         |
| 5. Rossini.     | 11. Offenbach.       |
| 6. Chopin.      | 12. Bellini.         |

## ANSWERS TO QUESTION 6.

- |                     |                |
|---------------------|----------------|
| 1. Indolence.       | 7. Ill-temper. |
| 2. Unpunctuality.   | 8. Obstinacy.  |
| 3. Procrastination. | 9. Conceit.    |
| 4. Untidiness.      | 10. Pride.     |
| 5. Chattering.      | 11. Vanity.    |
| 6. Giddiness.       | 12. Jealousy.  |

Questions and answers can be added at the pleasure of the company.

## 30. — PENCIL SKETCHES.

Boys and girls, please gather around a table, each with pencil and paper. Let each draw the head of a man, woman, or any animal. No player must see what kind of a head is drawn by his neighbor. Each player having drawn a head, folds the paper so that the head shall not be seen, and passes the paper to his left hand neighbor, who must draw a body to suit the head, without seeing the head. Of course the paper must be so folded that the second player can know to what point to attach the body. Having drawn a body, each player folds his or her paper again as before, and passes it to his left hand neighbor, who draws the feet and legs, and, folding the paper, passes it as before. Each player then writes the name of some lady or gentleman present on the paper passed to him. Then one of the players is selected to collect and exhibit all the drawings to the company.

The results of the drawings will be found to be very amusing.

---

## 31. — PUZZLE DRAWINGS.

THIS game is commenced in the same manner as "Pencil Sketches." The players assemble round a table, each with a pencil and paper. One player must be selected to direct the game. The director then requests each player to draw some kind of line on his paper — crooked, straight, horizontal, angular, or in any way

he or she prefers. The director requests all the players to fold the papers carefully, in order to conceal the drawings. He then passes a box or hat, in which all the papers are to be placed. After the papers are well mixed, the box or hat containing them is passed, and each player selects a paper. The director then requests each player to unfold his or her paper, and draw some figure which is formed partly by the line on the paper. The director then requests each player in turn to exhibit to the company his or her drawing. Whoever does not succeed in drawing some animal or thing, is ordered by the director, as a punishment, to recite some prose or poetry, or write a verse, or sing a song.

This game often requires much ingenuity. We saw a perfect pair of snuffers drawn from such a crooked mark we should have despaired of making anything out of it. One boy drew a wheelbarrow, another a cow.

---

### 32.—THE MAGIC WAND.

THE magician, or the person who wields the wonderful wand, has a confederate, who retires from the room. In his absence, the company (the magician being present) agree upon some piece of furniture or other article, by which the powers of the wand are to be tested. He is then called in, and the magician points to various articles about the room. Whenever he points to any article except the one agreed upon, the confederate is sure to say, "That is not it;" and he never fails to designate the right article when the wand is pointed towards it. This

proceeding, which at first sight appears mysterious, is easily explained. When the magician points to the article agreed upon by the company, he slightly changes the position of the forefinger of the hand in which he holds the wand, or makes some slight gesture previously agreed upon by him and his confederate. The confederate looks intently at every article pointed out, and pretends to be thinking deeply, while the company are generally so intent on following his movements that they do not notice the almost imperceptible motions of the magician. If one of the company thinks he has detected the trick, he takes the confederate's place, and sometimes finds himself mistaken. If the magician is a very mysterious personage, he will be apt to magnetize the confederate at the beginning of the game.

The "Black Art" is another form of the same game. The magician next before pointing at the article agreed upon, points towards some object of a black color, and in that way gives the information to his confederate.

---

### 33. — THE RHYMING GAME.

WHERE several are passing an evening quietly together, this game may afford much amusement. It is played as follows: Each one of the company writes a single word on a slip of paper; the more unusual and difficult the word is to rhyme with, the more amusement it makes. These slips of paper are placed in a hat, and each one of the company in turn draws one, and then writes a couplet, in which the word *drawn* shall stand at the end of a line,



and the word at the end of the other line shall rhyme with it. Of course each may write as much more as he pleases. Where the company are witty and ready, and have a faculty of making verses easily, the game is a pleasant one. Epigrams on the company present, puns and good-natured hits, add much to the fun in this game.

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### 34.—THE POST.

THE party are seated in two rows, facing each other, down the room ; one person is left chairless, and becomes postman. He holds a piece of paper and a pencil, and asks each person to take the name of some town or city, American or foreign, which he writes down.

When every one is seated, the postman calls out, "The post is going between Boston and New York," or any other places chosen as names by the players. The moment he speaks, the persons so named exchange seats rapidly, the postman, of course, trying to get one of those seats. When he says, "The general post is going out," everybody changes seats, and in the scramble, he manages to get one ; but, as there is always one chair less than the number of the players, somebody else is left out, and becomes postman. Any "town" not answering to its name must either pay a forfeit or take the postman's place.

## 35. — CRAMBO.

THIS game is quite old, and it resembles in some respects "The Rhyming Game." Yet as there is a difference, we will give the directions.

Each player writes a noun on a slip of paper, and a question on a larger slip of paper. All the papers are placed in a box and shuffled together. Each player draws out a question and a noun, and writes a reply in poetry, in which the noun is introduced.

The reply can be an original or a quotation, the shorter the better. The papers are then collected and read aloud by some one person, and no one is presumed to know by whom any paper except his own was written. We will give a few examples:—

*Question.* What bird do you prefer?

*Noun.* Harp.

"I would na gie the *Linnet's* sang,  
So merry on the brownie lea,  
For a' the notes that ever rang  
From a' the *harps* o' minstrelsy."

*Question.* What do you think of Miss Sara?

*Noun.* Rattle.

O, she's a *flirt*,  
With skill expert,  
And *rattles* with each beau;  
I'm sure 'tis true,  
Girls love to do  
What well to do they know.

Clear and quick-witted players can make this game very amusing and lively by introducing into their answers witty and sly illusions to various parties present.

## 36.—THE GAME OF BURIED CITIES.

EACH player repeats in turn a sentence in which the name of a city is contained, so broken up and altered in pronunciation as to render it difficult of discovery.

The sentences should be said *viva voce*, as, if read, the eye is too much helped by the spelling. All those who guess it readily receive a counter, and those who do not guess right suffer some penalty, just as the players decide before the game begins.

Another way of playing this game, is to choose a judge, who gives every player so many counters. The judge then names a city, and each player must construct a sentence containing it. The judge decides on the best sentence, and all the players give a counter to the successful person. Another city is named by the judge, and so on, till the counters have accumulated in one or two hands, when the player who has the largest number is declared the winner, and becomes the next judge. Persons' names, such as poets, warriors, and other celebrities, may be used instead of cities. These sentences can be written or said, as the players prefer. We will give a few examples.

## NAMES OF CITIES.

1. We took from Lesbos tonics of all kinds.
2. There I saw Anna polishing my boots.
3. We saw a hart fording a river.
4. She, conquering her pique, beckoned us to come.
5. The prettiest children are not always the best.
6. We fell into the water, and papa risked his life for us.

7. How can tongue-tied people talk?
8. You think I am boyish in all I say.
9. I saw the deacon cording a trunk.
10. Frank, our hero, met Louisa in the street,

#### THE KEY TO NAMES OF CITIES.

1. We took from LesBOS TONics of all kinds.
2. There I saw ANNA POLISHing my boots.
3. We saw a HART FORDing a river.
4. She, conquering her piQUE, BECKoned us to come.
5. The prettiest children are not always THE BEST.
6. We fell into the water, and paPA RISKed his life for us.
7. How CAN TONGue-tied people talk.
8. You think I AM BOYish in all I say.
9. I saw the deaCON CORDing a trunk.
10. Frank, our heRO MET Louisa in the street.

#### NAMES OF PERSONS.

1. He was a big, ranting speaker.
2. Can you tell how ardently he loves her?
3. Man goeth every day to his labor.
4. To stimulate the sap, phosphates are often used.

#### KEY TO NAMES OF PERSONS.

1. He was a biG RANTing speaker.
2. Can you tell HOW ARDently he loves her?
3. Man GOETH Every day to his labor.
4. To stimulate the SAP PHOSphates are often used.

## 37. — THE WATCH-WORD GAME.

THIS game can be played by any number of people; all the players but one must have a sheet of paper and pencil. Before beginning the game, one player must be selected to time them with a watch, and to decide disputed questions.

A word is then chosen which contains a variety of letters; for instance, Mesopotamia; which word each person writes at the head of his or her paper. Then the time-keeper must give out the time for each letter, either three or five minutes. When he calls out "Time," all the players must begin to write down as many words beginning with "M," and containing the letters only which are used in the word chosen, as "Mesopotamia." *No letter must be repeated* in any word more often than it occurs in the original word; at the end of the time (three or five moments), notice is given by the time-keeper, and the players stop writing, and count up how many words they each have. The one having the greatest number begins and reads his or her list, every one announcing whether they have the same word, and every player erases the words which have been written by any one else. When the first reader has finished, the next person reads the words he or she has unmarked. So on, until all have read their unmarked words, that is, those which have been thought of by no one else, and written down the number (seldom more than two or three) towards his or her game. The company can decide for themselves whether plurals shall be allowed, as in the

words we have chosen: "map," "maps;" "snap," "snaps," &c., and proper names; also, whether the same word can be used, when different parts of speech; as "map," the noun, and "map," the verb; and words spelt the same, only with different meanings; that is, whether these changes can be counted as separate words. Such questions should be decided at the commencement of the game. After "M" is disposed of, "E" is taken in precisely the same way. So on through the word, unless the same letter is repeated twice; then the repetition is omitted, and Mes-op—ta—i are the letters taken from Mesopotamia to form the words from. For example:—

<i>M</i>	<i>E</i>	<i>S</i>	<i>O</i>
me.	eat.	sop.	omit.
met.	east.	sit.	oats.
meat.	emit.	same.	opas.
mop.	epsom	sate.	&c.
mat.	Emma.	some.	
&c.	&c.	&c.	
<i>P</i>	<i>T</i>	<i>A</i>	<i>I</i>
pat.	top.	am.	is.
pit.	tome.	aim.	it.
pot.	tape.	atom.	item.
post.	tame.	asp.	imp.
pie.	tea.	apt.	impast.
&c.	&c.	&c.	&c.

At the end each player counts up all his numbers; whoever has the greatest number of words, which no one else has written, beats.

## 38. — POST-OFFICE.

THIS family game is instructive as well as amusing. Each one present writes a poem, anecdote, essay, or a letter to some person, either present or absent. The articles written should be concise, and must in all cases be original. Any one who chooses to do so, can disguise his handwriting. The papers, as they are completed, are carefully folded and directed, and then deposited in a covered box placed on the table.

The post-master must be chosen by the company. He has a right to open all the letters and papers, first announcing to whom each is directed, and reads them aloud. After the reading, the papers are distributed according to the directions written upon them.

Young people who write for the "family portfolio," soon become very much interested in it, and find themselves acquiring a ready use of the pen.

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## 39. — THE GAME OF TWENTY QUESTIONS.

THIS is one of the best of the games, though but little known. Such men as Canning, Wyndham, and Pitt have played it; the latter two, indeed, were especially fond of it, so it does not lack recommendation. The rules of the game and its description, are briefly these:—

Two persons (usually a lady and gentleman), chosen by the company, privately fix upon an article or subject. Two others are then chosen to discover the subject so

agreed upon, and they must do this by asking twenty questions as to its nature and qualities. A fifth person is usually selected as umpire, who is made acquainted with the subject fixed upon, and whose duty it is to see that all the questions are fairly put and answered. The questions are to be put plainly, though in the alternative if desired, and the answers must be plain and direct. The object of the thoughts must not be an abstract idea, or anything so occult, or scientific, or technical, as to be beyond the reasonable information of the company, but something well known to the present day, or to general history. It may be, for example, any name of renown, ancient or modern, or any well known work or memorial of art, but not a mere event, as a battle, for instance. Of course the discovery, if made, is to be the fair result of mental inference from the questions and answers, not of signs passing, or juggling of any description.

Mr. Pitt is said to have once succeeded in this game, when the subject was, *The stone upon which Walworth, Lord Mayor of London, stood, when he struck down Wat. Tyler, in Richard II.'s time!*

In a game in which Mr. Canning was the questioner, the questions and answers were as follows : —

1. Does what you have thought of belong to the animal or vegetable kingdom?

*Answer.* To the vegetable.

2. Is it manufactured or unmanufactured?

*Ans.* Manufactured.

3. Is it a solid or a liquid?

*Ans.* A solid.



4. Is it a thing entire in itself, or in parts?

*Ans.* Entire.

5. Is it for private use, or public?

*Ans.* Public.

6. Does it exist in England, or out of it?

*Ans.* In England.

7. Is it single, or are there others of the same kind?

*Ans.* Single.

8. Is it historical, or only existent at present?

*Ans.* Both.

9. For ornament or use?

*Ans.* Both.

10. Has it any connection with the person of the king?

*Ans.* No.

11. Is it carried, or does it support itself?

*Ans.* The former.

12. Does it pass by succession? [Not answered, on account of uncertainty; but, by agreement, the question was counted one in the progress of the game.]

13. Was it used at the coronation?

*Ans.* Yes.

14. In the hall or abbey?

*Ans.* Probably in both; certainly in the abbey.

15. Does it belong specially to the coronation, or is it used at other times?

*Ans.* It is used at other times.

16. Is it exclusively of a vegetable nature, or is it not in some parts a compound of a vegetable and a mineral?

*Ans.* Exclusively of a vegetable nature.

17. What is its shape? [Objected to as too particu-

lar; withdrawn by the questioner, and therefore not counted.]

17. (Repeated.) Is it decorated or simple? [Objected to, but objection not sustained.]

*Ans.* Simple.

18. Is it used at the ordinary ceremonial of the House of Commons or House of Lords?

*Ans.* No.

19. Is it ever used by either House?

*Ans.* No.

20. Is it generally stationary or movable?

*Ans.* Movable.

Answer guessed correctly at the end of the twentieth question: "*The wand of the Lord High Steward.*"

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#### 40. — THE ALPHABET GAME.

EACH player is furnished with paper and pencil, and begins a story, every word commencing with the letters of the alphabet taken in succession. As it is almost impossible to find words beginning with an "x," those which begin with "ex" are used instead. When all have finished, each paper is given to one person who may be chosen to receive the papers before the game began. He must shuffle the papers so thoroughly that even he cannot tell who they belong to, unless he knows the handwriting (if he does he must not betray that he knows). He must then read each paper aloud; after the reading of each paper, all the players must guess by whom it was written. We will give, as an example, a paper written by a young boy in playing this game.

“ A bear came dancing expressly for George Howard ; I, John Kane, laughed merrily. Ned Osgood painted queer roses so truly uncommon, variegated with excellent yellow zinnias.”

This illustrates an a b c story.

#### 41. — ARITHMETICAL PUZZLE GAME.

*To give the answer of a yet unwritten sum.* Write down five figures ; for example : 3, 4, 6, 8, 2. Give the paper to one of the company, and request him to put five figures under these. While he is doing so, write what the total of the sum will amount to, on another piece of paper, and give it to one of the company to keep. The answer will be found thus : Take two from the right hand figure of the five you have written, and put it (i. e., the two) on the left hand side, and place a cipher in the place of the two. The figures of the above example would stand thus : 2 3 4 6 8 0.

When the person to whom you have given the sum has added a row, take back the paper and add a third row of figures yourself, each of which, *with the second row*, must make *nine* ; thus : —

Original row,	.	.	.	.	.	3 4 6 8 2
Company,	.	.	.	.	.	8 2 4 0 6
Self,	.	.	.	.	.	1 7 5 9 3

Then give the paper to another member of the party (in order to puzzle them), and let him put down a row of whatever numbers he pleases ; take it back, and add the

fifth and last row yourself, making *nine* of each figure of the fourth and fifth row, as before ; thus : —

Original row,	.	.	.	.	.	3 4 6 8 2
Company,	.	.	.	.	.	8 2 4 0 6
Self,	.	.	.	.	.	1 7 5 9 3
Company,	.	.	.	.	.	4 2 6 1 9
Self,	.	.	.	.	.	5 7 3 8 0

Now ask another member of the party to add up the sum. When he has done so, desire him to compare it with your answer, long ago given, and he will find the amount exactly similar.

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## 42. — FAMILY NEWSPAPER.

THIS is an excellent pastime for a large family, or several families can unite in it. Choose the most ready writer, and the person of the best judgment among your number, for the editor. He must also be a good penman. Your paper can be a weekly or a monthly journal, as you please. Every member of the family must contribute one or more articles for the paper, either serious, laughable, instructive, or absurd pieces, and give to the editor in season for him to arrange his paper, and publish it at the appointed time. Such as wish to conceal their authorship must notify the editor, and he is bound in honor not to reveal the name of any writer without his permission. Large sheets can be procured, or two or more small ones can be used together. The paper can then be read aloud to the family, or each can

read it separately. The family paper will be found to add another link to the home chain. All the papers thus prepared should be carefully preserved, and in after years they will prove a source of pleasure. Most vividly will they bring by-gone days before you.

A friend of mine lately told me of a newspaper of this description, edited by a nephew only eleven years of age. She said that its perfect regularity and neatness were beautiful to see. He printed the whole with a pen, and it was arranged in proper newspaper form. The leading editorials first, followed by a letter from abroad, anecdotes, terrible accidents, telegraph news, marriages, deaths, advertisements, &c. He was one of a family of nine. Every member of the family wrote for it; even a little girl of six wrote an anecdote about her pet lamb.

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#### 43. — AN IMPOSSIBILITY.

THIS is not exactly a game, but rather a trick. Often some simple trick, or rather "catch," will excite more merriment than a really pretty game. If at any time a party of children or adults seem dull, let the lady of the house get an orange, candy, or any desirable article, and call the attention of the company to this article, saying, Whoever can stand with his back against the wall, and his heels close to the wall, and pick up this orange, &c. (without moving the feet), which I shall place in front of the feet, shall win the orange, or candy, &c. Many little ones will feel quite sure they can win the fruit and will offer to try. One by one will try so hard, but the heel

will move, till at last they give up. It seems a simple thing to do, but it is an *impossibility*.

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#### 44.—A SIMPLE LITTLE PUZZLE.

LET one of the party suddenly ask, "Can anybody put one of his hands in such a position that the other cannot, by any possibility, touch it?" As there is but one such position (namely, clasping the elbow), a good deal of fun may be got out of the various and often clumsy attempts to find it out.

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#### 45.—THE GIANTESS.

A TALL lad is dressed in a petticoat. Then a large umbrella is covered with a gown and cloak, a ball for a head is placed on the top of the umbrella-stick above the dress, and a bonnet and thick veil put on it. The umbrella is partially opened, so that its sticks set out the dress and cloak as a crinoline does. The player gets under it, and holding the handle up as high as he can, appears like a gigantic woman. Somebody knocks at the door, to pretend there is an arrival; the door opens, and in walks the Giantess, to the amazement of the company. It has a good effect to enter, holding the umbrella naturally and then raise it by degrees. In clever hands the Giantess causes a great deal of fun.

## New Games.

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### 1. — MATADORE.

#### A SPANISH GAME OF DOMINOES.

THIS is by far the most interesting game played with dominoes; few people know the game, the origin of which is unknown, though from its name it probably comes from Spain.

The players draw each a domino, and the one who draws the highest sets first. Then the dominoes are all thoroughly shuffled, and each player draws five dominoes from the pack. The one who was to set first, puts down any domino he pleases, of the five in his hand.

The matadores are the six-ace, five-deuce, four-tray, and the double blank, which may be played at any time and on either end. In playing, a domino must be laid down which *shall count seven with the one on which it is played*. Doublets count as if they were single cards only. For example: A sets the double five; B may match it with double deuce; deuce-six (the deuce end of course against the five to count seven), deuce-four, deuce-blank, deuce-

ace, or with a matadore. But it should be remembered that matadores and dominoes with one blank end, make up the strength of a hand, and are usually to be retained like trumps in whist, for the decisive point of the game. Nice judgment and calculation are required in the playing of the matadores and blanks. On a blank end nothing but a matadore can be played, and if all the matadores have been played, and both ends are blanks, the game is blocked.

Players have the right to draw from the pack at any time, whether they are able to play a domino they have already in their hand or not.

When two play this game, three dominoes must always be left in the pack. If three or more play, all the dominoes are drawn if necessary.

The number of points necessary to win a game may be fixed before playing, at fifty, one hundred, or more.

The players sit alternately, and the score is to be carefully kept of the count made on each hand. He gets the count who plays all his dominoes first, or who has the lowest number if the game is blocked.

In counting for the score, each domino represents its face; as, six-four = 10; double-six = 12; double-five = 10, &c.

If the game is played with partners, the party winning a hand scores all their two opponents hold, and in event of a block in the game, the partners having the least score take the count.

The care and skill required to play this game well, make it alike interesting to old and young.



## 2. — GROMMETS.

THIS game derives its name from the rings used in playing it. A grommet is, in nautical language, a strand of rope, laid round to form a ring.

The implements used to play this game may be bought at any of the toy stores; but as they are somewhat expensive, and may be as well and quite cheaply made at home, we give directions for their manufacture.

Plane off smoothly a piece of pine board, whose dimensions shall be, when finished, about twelve inches in breadth by sixteen in length, and two inches in thickness. Into the centre of this board wedge tightly a pyramidal wooden pin about a foot in length, and ten inches in circumference at the bottom, and three inches in circumference at the top.

To make the rings, which are ten in number, cut tarred rope, about an inch in diameter, into pieces about fourteen inches in length. Having bent these pieces into a ring-shape, glue the ends firmly together, or fasten them by winding waxed thread around. To protect the hands, cover the rings neatly with cloth of any pretty color.

Any number of persons can play the game. When sides are chosen, each player has ten throws, and on each throw endeavors to toss the ten rings in succession over the pyramidal pin.

The sides take turns in tossing, and the side throw-

ing the greater number of rings over the pin wins the game.

Gentlemen in playing this game should stand about fifteen feet from the board, and ladies about twelve feet, but these distances may be greater or less, according to agreement.

## Natural Magic.



### 1. — THE MYSTERIOUS PENDULUM.

WE tried this trick many years ago, and as yet we have received no satisfactory explanation, but we trust it will not be the less satisfactory to our young readers on that account.

Sling a quarter of a dollar at the end of a piece of stout thread (or an English shilling) by means of a loop. Have by your side an empty tumbler or goblet. Rest your elbow on the table, and suspend the piece of money on its thread, into the middle of the empty tumbler, taking care that the thread lies across the ball or pulse of the thumb. The hand must be quite immovable.

For a moment after it has recovered its equilibrium, the money will be stationary. Then, of its own accord, and without the least agency from the person holding it, it will vibrate, like a pendulum, from side to side of the tumbler, and after a little while it will strike against the glass the hour nearest to the time it actually is at the moment. For example, if the time be twenty minutes,

or a quarter, &c., past nine, it will strike nine. If thirty-five minutes past nine, it will strike ten. When it has struck the hour, its vibration ceases, it acquires a rotary motion, and at last becomes stationary.

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## 2. — A CHEMICAL FEAT.

Put a piece of beet root into a wine glass; it will be of a deep red. Add a little lime water, and the pieces will instantly become white. Dip a piece of white cloth into this colorless mixture, dry it rapidly, and behold, you will have dyed it red.

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## 3. — MAGIC PICTURES, ETCHED BY THE COMPANY.

FIRST PICTURE. — Get a chemist to dissolve in water a little muriate of cobalt; it will be of a pink color. Request any of the company who can draw, to etch a few leaves, or weeds — bulrushes will do — with this liquid. It will scarcely be visible. Hold it to the fire, at a little distance from the bars, and the sketch will turn a brilliant green. As it cools, the color will disappear.

SECOND PICTURE. — Get a chemist to dissolve some nitrate of bismuth in water for you. Ask your friends to etch with it, if you cannot yourself. As the drawing dries, it will become invisible. Dip it in water, and it will become clearly visible again.

#### 4.—A BORROWED SHILLING IN A WORSTED BALL.

THIS simple trick should be in the répertoire of every amateur magician.

A large ball of worsted is obtained, and a marked ten-cent piece having been borrowed from the audience, the worsted is unwound, and out falls the shilling which but a moment before was supposed to be in the hand of the operator. It is done in this way: Procure a few skeins of thick worsted; next a piece of tin in shape of a flat tube, large enough for the coin to pass through, and about four inches long. Then wind the worsted on one end of the tube, to a good sized ball, having a shilling of your own in your right hand. You may now show the trick. Place the worsted ball anywhere out of sight, borrow a marked ten-cent piece, and, taking it in your left hand, you put the one in your right hand on the end of the table farthest from the company; while so doing, drop the marked shilling into the tube, pull the tube out, and wind a little more worsted in order to conceal the hole. Then put the ball into a tumbler, and taking the shilling you left on the table, show it to the company (who will imagine it to be the borrowed ten cent-piece), and say "Presto! fly! pass!" Give the end of the ball to one of the audience, and request him to unwind it, and on that being done, the money will fall out.

## 5. — THE DANCING SPECTRE.

THIS illusion, if well arranged, excites the wonder of the spectators.

Draw the figure of a spectre on a piece of card-board, and arrange it after the manner of the "Dancing Jim Crows" and "Dancing Jacks," exposed for sale in the toy shops; so that by holding the figure by the head in one hand, and pulling a string with the other, the figure will throw up its legs and arms in a very ludicrous manner. The card-board should be black (or paint white card-board black), the connections of the arms, legs, and the pulling string should be made with black string. Get a piece of board the size of a large slate, paint it both sides a dead black color, like a common school black-board. Tack the spectre by the head to the black-board. This board and spectre should be prepared in the daytime, and placed in some convenient spot ready to be exhibited to evening company.

When your company have assembled and some amusement is desired, propose to draw a spectre on a black-board with chalk, and make it dance at your command.

Now to perform. Produce the board. Exhibit only the side upon which there is nothing.

Request that the lights may be lowered half way, and take your position at a little distance from the company. With a piece of chalk make one or two attempts to draw a figure; rub out your work as being unsatisfactory; turn the black-board; the black figure will not be noticed; rapidly touch the edges of the card-board figure with

chalk, filling up ribs, &c., at pleasure, and taking care that *nothing moves* while the drawing is progressing. Then make passes before it with your hand, reciting some words of incantation, ending by commanding the spectre to dance. Then skilfully pull the string below the figure ; it will, of course, kick up its legs, and throw about its arms, to the astonishment of every body. If there is a piano in the room, request some one to play a dance ; it will greatly assist the illusion.

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## 6. — THE WINGED SIXPENCE.

PIERCE a hole on the edge of a ten-cent piece, and attach it to a piece of white sewing silk, at the end of which is a piece of elastic cord about twelve inches in length. Sew the cord to the lining of your left hand coat sleeve, but be careful that the end of the cord to which the coin is attached does not extend lower than within two inches of the end of the sleeve when the coat is on. Having done this, bring down the ten-cent piece with the right hand, and place it between the thumb and the forefinger of the left hand, and show it to the company. Tell them you will give it to any one present who will not let it slip away. You must then select one of your audience, to whom you proffer the ten-cent piece, and just as he is about to receive it, you must let it slip from between your fingers, and the contraction of the elastic cord will draw the coin up your sleeve, and its sudden disappearance will be likely to astonish the would-be recipient.

This feat can be varied, by pretending to wrap the coin in a piece of paper or a handkerchief. Great care should be taken not to let any part of the cord be seen, as that would be the means of discovering the trick.

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## 7. — HANDWRITING UPON THE WALL.

Cut the word or words to be shown, out of a thick card or pasteboard ; place it before a lighted lamp, and the writing will be distinctly seen upon the wall of the room.



## The Sibyl.



FORTUNE-TELLING, as a practice, is morally wrong, and they who intentionally deceive credulous people commit a sin. The effects of such deception on sensitive minds are often lasting, and in some instances have been attended with very sad results. Almost all persons have a little superstition in their natures, and naturally relish mystery.

But as a game and pastime, fortune-telling is harmless and amusing. The old-fashioned fate lady has afforded much amusement and profit at fairs. The following is a more modern and graceful method: Cut green enamelled paper in the shape of oak leaves, and on the white side write some simple oracle. The person who represents the sibyl, seats herself, dressed in character, under a tasteful canopy, with a table in front, and her sibylline leaves scattered over it, with the green side upwards. Then as individuals inquire their fate of the oracle, let her move about the leaves, muttering some incantation, and let each one select his or her own leaf. Another way is to hold the leaves in a cornucopia, and scatter

them around from it. Care must be taken not to expose the white side of the leaves.

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## 1. — THE FIAT OF FATE.

MAKE twelve flat pincushions, heart shape, and all of different colors, such as blue, variegated, white, scarlet, green, lilac, checkered, brown, slate, purple, yellow, and pink. Have a loop of narrow ribbon fastened to each, and stick small pins all around them. Take some narrow ribbon and string them all upon it; they are then ready to be used, with the following oracles:—

### THE FIAT OF FATE.

To all who wish their fate to know,  
These hearts will future fortunes show;  
With shaded eyes then touch and name —  
The *color* will thy lot proclaim.

### BLUE.

If fortune favors thee, wish blue;  
Thou couldst not wish a brighter hue;  
On life's dark disk this shade portrays  
Truth, happiness, and length of days.

### VARIEGATED.

These variegated colors show  
A pleasing mixture here below,  
To those whose lot it is to name  
This emblem, of both joy and pain.

## WHITE.

This lovely white then touch with joy,  
And gain a fate without alloy ;  
Fair, pure, and spotless is the life  
Thus singled out from future strife.

## SCARLET.

With caution this gay color name,  
For wide and evil is its fame ;  
Inflammatory, it taints the air,  
Portending strife and civil war.

## GREEN.

This cool, inviting, lovely green  
Has to the single ever been  
An emblem of their future state,  
Their peaceful, though forsaken, fate.

## LILAC.

The licac tint betokens life  
Of every hope, and plans are rife ;  
Of love and friendship, holy, true,  
The pink is tempered by the blue.

## CHECKERED.

The many colors here portrayed,  
Of every hue, and every shade,  
Portends a checkered, changing lot,  
From palace to the humble cot.

## BROWN.

This sombre brown denotes a calm  
And pleasing life, devoid of harm ;  
An innocent and simple mind,  
A temper meek and well inclined.

## SLATE.

This pale and melancholy shade  
Betokens ills that never fade ;  
But prey upon the tainted power,  
Imbittering each succeeding hour.

## PURPLE.

This royal color, rich in pride,  
A splendid fate may well betide ;  
Exalted rank and riches great,  
Vanity, power, pomp, and state.

## YELLOW.

Beware of yellow ; 'tis a color  
Speaks of misery, grief and dolor ;  
Of jealousy, and broken vows,  
And many nameless, endless woes.

## PINK.

A life of innocence and mirth  
Will be thy portion here on earth ;  
With reason then you may rejoice,  
The modest pink has been your choice.

## 2. — FLOWER FATE.

PROCURE a quantity of cards, each with a separate flower painted upon it. In a book write the meaning of each flower, and then let a person choose any number of cards. You must look out the meaning of each, and ingeniously combine the whole into one sentence. A more beautiful design for a fair or a social party is the arrangement of natural flowers in small fate bouquets, some one person arranging their accompanying oracles beforehand. Then let the person seeking to know his fate select a bouquet.

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## 3. — FATE BOX.

WRITE a number of fates and fill a box, made with an opening just large enough to admit the hand. Then, as the person seeks his fortune, shake up the box, and let him draw out his fate.

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## Musical Games, or Home Dancing.

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MUSICAL games, or *Home* dancing, are the most agreeable of all indoor pastimes that combine pleasure with healthful exercise. The modern gymnasium is as attractive as our dancing-schools, but its exercises are often too violent for delicate children.

The dancing-school has proved physically beneficial to many who have been sent to it as an experiment at an early age. Such exercise invigorates the frame, and does more for permanent health than can be accomplished by medicine. Exercise, to be beneficial, must have some pleasant excitement connected with it.

It is a pleasant sight to see a home circle, old and young, joining in a lively quadrille, or an old-fashioned contra-dance, in the early evening hour, either the mother or a daughter presiding at the piano. How joyously even children of three and four years old make their tiny feet move in time to merry music. "Pop goes the Weasel," is a dance only suited to little children, and they are apt scholars, and can all join in singing the popular tune. It may be well to give the directions for this and a few other simple home dances.

## 1. — POP GOES THE WEASEL.

THIS is an old English dance revived. The positions first taken are the same as in the contra-dance, the ladies and gentlemen being placed in lines opposite to each other. The couple at the top begin the figures. They first dance down outside the lines and back, then join hands and down the middle, then join hands with the lady of the couple next to them, and the three dance around in a circle till the music comes to "Pop goes the Weasel." As they sing that, the second lady passes quickly under the joined hands of the couple dancing, and goes to her place; the same couple then join hands with the gentleman opposite, and at the proper time he pops under their joined hands in like manner; then down outside, back again, and join hands, and down the middle; then take the next lady and dance around as before. So on through the whole line. As soon as the top couple have danced down twice, the next couple begins. If there are long lines, there is often a number of couples dancing together, and when all sing in time the dance is very pretty.

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## 2. — UGLY MUG.

THIS lively game is excellent for an evening frolic, where old and young join together in merry-making.

This is a musical game, and if some one of the company will play some simple air adapted to the words, it will add to the pleasure of the game. The gentlemen

take partners, and stand as in the Virginia reel, opposite to each other. The couple who understand the game best should take the lead. The players should all join in singing and acting the words (the words should be adapted to a simple tune, easily sung by all). The leaders commence the game by singing, "I put my right hand in" (at the same time extending the right hand); "I put my right hand out" (they must face out and extend the right hand); "I give my right hand, shake, shake, shake, and turn myself about" (at the same time shake the right hand to the words sung, and whirl back to place). Every player must promptly join in acting and singing these words. The next lines are, "I put my left hand in, I put my left hand out, I give my left hand shake, shake, shake, and turn myself about." This must be acted and sung by all, as we directed with the first words. We will give the words all together in the order they are played and sung.

"I put my right hand in, I put my right hand out; I give my right hand shake, shake, shake, and turn myself about."

"I put my left hand in, I put my left hand out; I give my left hand shake, shake, shake, and turn myself about."

"I put my two hands in, I put my two hands out; I give, &c."

"I put my right foot in, I put my right foot, &c."

"I put my left foot in, I put, &c."

"I put my two feet in, I put, &c."

"I put my ugly mug in, I put, &c."

We have not thought it necessary to give all the words,



as every line is to be repeated and acted in the same form as the first line. In putting the two feet in and out, all the players jump forward, then turn and jump out; for shake, shake, shake, they jump up and down.

### 3. — LANCERS.

THIS, also, is a very old English dance. There are innumerable changes, but those given here are the most popular.

#### FIRST CHANGE.

First lady and opposite gentleman forward and back; same couple forward a second time, turn with right hand, and return to places. First

#### FIRST COUPLE.



#### SECOND COUPLE.

and second couple cross over, first couple joining hands and passing between the second couple, and return to places, the second couple joining hands and passing between the first. Balance at the corners, the four ladies to the gentlemen on the right, gentlemen facing the left, to return the balance. Turn partners with both hands to places. Same for the other three couples.

#### SECOND CHANGE.

First couple forward and back. Forward a second time and leave lady in front of opposite couple facing

her partner, gentleman returning to place. The same couple chassé to right and left, and turn to places with both hands. All eight forward and back in two lines; forward and turn partners to places. In forming two lines first and second times, the side couples separate from their partners, and join each side of the head couples, forming two lines, four on a side; third and fourth times the head couples join the sides.

#### THIRD CHANGE.

First gentleman and opposite lady forward and back. Forward a second time, and salute with a low bow and low, graceful courtesy, and return to places. The four ladies then form a windmill by giving their right hands, while the four gentlemen take their left hands, with their left hands, all facing the same direction, and promenade entirely around, and turn partners to places.

Ladies grand chain is danced in Paris in place of the windmill. The three other couples dance the same.

#### FOURTH CHANGE.

First couple visit the couple on the right hand, salute with bow and courtesy. Visit the couple on the left and salute, then change across and salute same couple again. First couple return to place. Right and left with opposite couples. The other three couples dance the same. In Paris they dance it double, first and second couples at the same time, and so on.

## FIFTH CHANGE.

Grand right and left. First couple turn and face outward. Then couple on the right take their place behind the first, then the couple on the left, the second couple behind all. All chassé across and back, gentlemen passing behind ladies. Promenade outside, ladies to the left. Gentlemen to right, meeting at the bottom and coming up together. All eight forward and back, ladies on one side, gentlemen on the other. All forward and turn partners to places. This is danced through till each couple has taken turn in being the leaders.

## 4. — GRAND SQUARE.

At the same time, the first lady and second gentleman, and the second lady and first gentleman, join hands and turn to the sides, while the third lady and fourth gentleman, and fourth lady and third gentleman, passing on the outside of the first and second couples, join hands and take the latter's place. Then they pass on the inside and the others on the outside, each taking his own partner to place. Then repeat, only reversing it, by the first and second couples going on the outside first, and the third and fourth inside.

1 1



3 2

3 2



2 2



4

4

## 5. — LE PRINCE IMPERIAL QUADRILLE.

(A new change, introduced by the Empress Eugenie.)

## FIRST CHANGE. — LE CHAÎNE CONTINUE DES DAMES.

HEAD couples to sides. First and second couples lead to right hand couples, and all salute (viz. first couple to third, second to fourth). First and second gentlemen retaining partner's hand, take with their left hands the left hands of the side ladies. The two threes thus promenade to places of head couples, second to first couples' place, first to second couples' place, all facing the centre. Ladies grand chain; the four ladies, without the gentlemen, make a movement like the grand chain of the "Lancers," by crossing over from head to head of sets, giving right hands; passing from side to side, giving left hands; again back from head to head of set, giving right hands; and across again to side, giving left hands, ending with each lady in front of her partner, lady facing outward. All chassé to right and left and turn partners. By repeating this figure the first and second couples return to places, after which the side couples dance the figure twice through.

## SECOND CHANGE. — LA NOUVELLE TRENIS.

First gentleman and second lady forward, and turn with both hands, both stopping in front and facing the lady who was left in her place. Cross over; the single lady passes between this couple and crosses to opposite gentleman, giving him her left hand (that gentleman giv-

ing his left hand also), and turn to lady's place on right of that gentleman; at the same time the other two cross over to first couple's place, and turn with left hands and face opposite couple. Forward four and back; half ladies' chain (the ladies thus return to partners). All eight *chassé* across and turn at corners. All *chassé* back and turn partners.

#### THIRD CHANGE. — LA CORBEILLE.

First gentleman leaves lady in the centre (the lady facing outward), separating with salute. Second gentleman the same; third gentleman the same; fourth the same. Ladies hands around; the four ladies, thus back to back, take hands and round to right, stopping in front of partners. Gentlemen forward. The four gentlemen advance and give right hands to partners and left hands to next lady, and make a large circle. All balance in circle, and turn partners to place.

#### FOURTH CHANGE. — LA DOUBLE PASTOURELLE.

Forward four. First and second couples forward and back; leave partners on sides; first gentleman leaves his lady on left of third gentleman, and returns to place; at the same time the second lady leaves her gentleman on right of fourth lady, and retires to place; forward six; the six on sides forward and back twice; two forward; the first gentleman and second lady forward and back. Forward again, salute, and pass to side where partners are. Four hands half around, with sides. Right and left to places.

## FIFTH CHANGE. — LA TOURBILLON.

Ladies to right. The four ladies pass to the gentleman next on their right, and turn with him, both giving right hands. They pass again to the right, and turn with next gentleman (with same hands); they pass again and turn, finally pass again to the right, which brings all to partners. First couple forward and back. Turn with right hands ending in centre, face to face. All four to right and left. Turn to places.

After the ladies repeat the first sixteen bars of this figure a fifth time, all the gentlemen place their partners in the centre, facing outward, each lady thus facing her own partner. Then the quadrille thus terminates by all saluting.

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## 6. — COMMON COTILLON.

## FIRST CHANGE.

FIRST and second couples right and left. The same couples balance. Ladies chain. Same half promenade, half right and left back.

## SECOND CHANGE.

Forward two, first lady and second gentleman then cross over, chassé and return to places. Balance. Each couple the same.

## THIRD CHANGE.

Right hand across, first and second couples cross over, giving right hands to opposites as they pass. Left hands

back, which are retained, giving right hands to partners, thus forming a circle in the middle of the set. Balance in a circle, then cross to opposite sides; *chassé*. Two ladies forward and back; two gentlemen the same; four forward and back; right and left to places. Head couples repeat, then the sides the same.

#### FOURTH CHANGE.

Forward four and back; forward a second time, first gentleman leaving first lady on the left of opposite gentleman; three forward twice, second time first gentleman handing both ladies to opposite gentleman; three forward twice on opposite side, the second time stop in the centre; four hands half around to the right and cross over. Right and left to places. Head couples repeat, then the sides go through the same figure.

#### FIFTH CHANGE. — JIG DANCE.

Hands all around. All the ladies balance to and turn gentleman on the right, pass to the next, balance, &c.; so on all around. Hands all around, or promenade all. Gentlemen then pass to the right, the same as the ladies. All promenade, or all hands around.

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### 7.—WHITE COCKADE.

FIRST couple balance to right; four hands around; first couple balance to left; four hands around; hands all around. This is repeated by the other couples.

## 8. — THE NINE-PIN DANCE.

EIGHT must form a cotillon ; the ninth must stand at the side and call any changes he pleases, and lastly call grand right and left. When he claps his hands, they must all promenade. The one calling must then, if possible, secure a partner. If the attempt is successful, the one left out must call the changes of the dance ; and so on.

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## 9. — BASKET DANCE.

FORWARD two ; balance ; ladies' hands around in centre ; left to right ; gentlemen join hands outside the ladies and pass around, stopping on the left of partners ; gentlemen pass their joined hands over the heads of ladies (ladies standing still), and form the basket ; all balance and turn partners.

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## 10. — THE WALTZ AND POLKA QUADRILLE.

THE changes in these quadrilles are the same as in the common cotillon, except that a waltz or polka is played, and all the changes are danced either with the waltz or polka step, and at the end of each change, all waltz or polka around.

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## 11. — CALEDONIAN QUADRILLES.

## FIRST CHANGE.

FIRST and second couples cross right hands, left hands back; balance, and turn partners; ladies' chain; half promenade and half right and left to places. Repeat twice.

## SECOND CHANGE.

Gentlemen forward and back twice; all balance to corners and turn each lady, passing into the next lady's place; all promenade. This figure to be repeated four times.

## THIRD CHANGE.

First lady and opposite gentleman forward and back twice; first couples pass between opposite couples in crossing over, and return outside; balance to corners, and turn to places; all join hands in a circle and forward and back twice. Repeat four times.

## FOURTH CHANGE.

First lady and opposite gentleman forward and stop; partners the same; turn partners to their places; four ladies change places to the right; gentlemen change places to the left; ladies change places again to the right; gentlemen change again to the left; all around to their places, and turn partners. Repeat four times.

## FIFTH CHANGE.

First couple promenade around inside ; ladies all forward to centre ; give right hands and back to places ; gentlemen the same ; balance to partners and turn ; grand right and left half round ; promenade to places and turn partners ; all chassé across, giving right hands at corners and back to places. Repeat four times ; then all promenade.

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## 12. — SIR ROGER DE COVERLEY, OR VIRGINIA REEL.

DANCED with eight couples or more in two lines, the ladies on one side, gentlemen on the other, facing each other. The top lady and bottom gentleman execute each figure, and are immediately followed by the bottom lady and top gentleman, in the following order : Forward and back ; forward and turn with the right hand and back to places ; turn with the left and back ; then with both hands and back, forward and dos-a-dos and back ; forward and back (this is often danced by the two top ladies and two bottom gentlemen at once). The lady then turns with the left hand every gentleman down the line, while her partner turns every lady, turning his partner alternately with the right hand. When arrived at the bottom, chassé back to the head, separate from partner, lady passing down the line outside of the ladies, and the gentlemen outside the gentlemen, all in each line following, meeting partners at the bottom and then chassé up the centre, when first couple chassé down the middle

and take their positions below the last couple. The figure is continued by the new couple at the head, and so on, till all have danced the whole figure.

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### 13.—MARCH QUADRILLE.

FIRST couple promenade round the outside of the quadrille, stopping at their original place, but facing outwards. Third couple the same, taking the place behind the first. Second couple round, stopping behind the third. Fourth couple round, stopping behind the second. The leader then arranges the sets in proper lines. A march then follows. All march towards the head of the room. The couples separating at the top, the ladies turn to the right, the gentlemen to the left, marching separately to the lower end of the room. Join arms and march up between the lines, until the first couple arrives at the head again. This may be repeated two or three times.

After the march, separate from partners and form two lines, facing each other. First couple balance and turn, then chassé down the middle, taking position below the last couple. As soon as the first couple commence to chassé down the middle, the second commence the balance and turn; and when the second couple chassé the third couple commence—all taking places below the previous couple, until finally the first couple is at the head again. All forward and back. Turn partners to place again.

Sometimes, of late, instead of one, four couples at a time balance and chassé down the middle.

This is a great improvement, and should be generally adopted, as it makes the dance much more lively, and destroys that tediousness, which so strongly marked this quadrille.

## Head-Work.

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THE following conundrums, riddles, &c., are given merely as suggestions. The conundrums most productive of amusement are those made in the course of general conversation. A happy party, in the course of a long and stormy evening, may make more and better ones than are to be found in any one book. If those given here attract the attention and excite the ingenuity of the boys and girls who read them, a great deal of home pleasure will be the result.

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### 1. — CONUNDRUMS.

1. WHY will the emblems of the United States last longer than those of England, France, Scotland, and Ireland?

2. What is the difference between a falling star and dew?

3. Why does a conductor punch a hole through your ticket?

4. Why are dogs and cats like schoolmasters and pupils?

5. Why is a convalescent like a reprieved man?

6. What is that which you never have, and yet often give up?

7. Why is a cross old bachelor like a hard baked loaf of bread?

8. Why is grass like a mouse?

9. Why is a good wife like the evil one?

10. Why is a sword like lager beer?

11. Why is the gray hair of a person who has had many trials like a plated spoon?

12. Why was not Noah a good mouser?

13. Why is a bald head like heaven?

14. What two letters make a county in Massachusetts?

15. Who was the first carpenter?

16. Why are good resolutions like fainting ladies?

17. When is the best time to read the book of Nature?

18. Why are the names of Emmy and Addie like fishermen?

19. When do flowers become highwaymen?

20. Why ought Hannibal to have fought like a bull?

21. Why was it that Hannibal fought with dogged pertinacity?

22. What great man would you call upon to build a fire?

23. Among what metals does Bonner's horse Dexter rank?

24. What is the difference in a smart Hebrew tradesman and a Hebrew just recovered from sickness?

25. Why was the Fenian raid like the language of the French Canadians?

26. What fish resembles the learned pig?

27. Why is an unwelcome visitor like a shade tree?

28. Why is a son who objects to his mother's second marriage like an exhausted pedestrian?

29. What flower would make the best piano?

30. Can you tell when there were only two vowels?

31. When is it that a blacksmith raises a row in the alphabet?

32. Why is a hare easier to catch than an heiress?

33. Can you tell a man in one word that he took a late breakfast or supper?

34. What is the difference between a auction and sea-sickness?

35. Why is *life* the most difficult of riddles?

36. What should people who are always behindhand be fed on?

37. Can you tell me why  
A hypocrite sly  
Is the man who best knows  
Upon how many toes  
A pussy cat goes?

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## 2. — ENIGMAS, CHARADES, AND RIDDLES.

1. My first a baby does when you pinch it ;  
My second a lady says, when she does not mean it ;  
My third exists, though no man e'er has seen it ;  
My whole contains the world's best half within it.

2. My first is myself, in a very sharp word ;  
My second is the name of a plaything,  
And you are my whole in a word.
3. There sits two legs holding up one leg,  
Up jumps four legs and runs away with one leg.
4. We are twin brothers, and in vain  
We never meet but to complain.
5. My first is a bird, my second is a bird, and my  
whole is a bird.
6. A young man leaving his home, said my whole.  
He rode a few miles on a stage coach, and gave the  
driver my first. As the day grew warmer, the coach  
stopped by my second, where he refreshed himself.
7. My first is a small animal ; my second ladies dis-  
like ; my whole, boys need much oftener than they  
obtain.
8. My first is not old ; my second grows on a bush ;  
my third is a kind of wine ; my whole is a city of New  
England.
9. Whole, I am part of the American flag ;  
Long may it wave over land and sea !  
Behead me, and then from my glory I fall,  
Becoming a liquid that flows from a tree.
10. We left our little ones at home,  
And whither went, we did not know ;  
We for the church's sake did roam,  
And lost our lives in doing so.  
We went right onward on the road,  
With all the wicked full in view ;  
We lived to man, we died to God,  
Yet nothing of religion knew.



11. My first is a famous watering-place in England ;  
my second is a city where a mighty queen did dwell ;  
my whole is the name of a queen famous in ancient  
history.

12. My whole is that which lightning does ;  
    Beheaded, that which horses fear ;  
Behead again, and lo ! I a tree,  
    A forest tree, will then appear.

13. We are little airy creatures,  
All of different voice and natures ;  
One of us in glass is set,  
One of us you'll find in jet ;  
The other you may see in tin,  
And the fourth a box within ;  
If the fifth you should pursue,  
It can never fly from you.

14. My parent bred me to the sea ;  
    I've been where never man could be ;  
Long time I've ranged the ocean wide,  
And all the rage of storms defied ;  
The lowering clouds obscured the sky,  
And foaming billows mounted high ;  
Though winds with almost fury blew,  
And thunders rolled, and lightnings flew ;  
Waves, winds, and thunders, all in vain,  
Opposed my passage through the main.  
At length my parent died, and I  
On shore would fain my fortune try ;  
I left the sea, grew fond of show,  
Dressed neat, and soon became a beau.

My body's taper, tall and straight,  
I chiefly dwell among the great ;  
Am like a bridegroom, clad in white,  
And much the ladies I delight ;  
Attend when Chloe goes to rest ;  
She's always by my presence blest ;  
No ghost or goblin can she fear,  
Nor midnight hag, if I am near.  
No more a seaman, bold and rough,  
I shine at balls, am fond of snuff.  
To gay assemblies I repair,  
And make a brilliant figure there.  
At last a burning fever came,  
That quite dissolved my tender frame ;  
I wasted fast, light-headed grew ;  
Of all my friends, not one I knew ;  
Great drops of sweat ran down my side,  
And I, alas ! by inches died.

15. Found long ago, yet made to-day,  
Employed while others sleep ;  
What few would wish to give away,  
And none would wish to keep.
16. Two hundred men and women sitting,  
Talking, reading, sleeping, knitting ;  
Boston, Lynn, Salem, Andover,  
In, out, under, over.  
Tugging, bugging, dreaming, screaming,  
Rain, or snow, or sunshine beaming ;  
Buzz and stir, smoke and hissing,  
Often ends with hearty kissing.

17. 'Twas a winter day, and piercing cold,  
When I met my first, a little match girl ;  
She was poorly clad, and from the fold  
Of my second, strayed a tangled curl.

It has been said that my whole is sweet,  
But my heart grew sad as I stroked her brow,  
And I prayed that this poor child of the street,  
Might some day be happier, far, than now.

18. My first denotes company, my second shuns company, my third assembles company, and my whole amuses company.

19. The first of my first, and the last of my last, is extensively used for building material. The last of my first, and the first of my last, exists in a great many shapes and sizes. The first of my first and the last of my last, is generally that of which the last of my first consists. My first is useful in form — house kitchens. My last is one of the many varieties of the first of my first.

20. My first is what you are doing now ;  
My second is procured from stone ;  
Before my whole you often stand,  
But mostly when you are alone.

21. My first is French, my second English, and my whole is Latin.

Riddles and enigmas were held in great estimation by the ancients. You all must remember Samson's great riddle in the Bible ; if you do not know it, we advise you

to look in the Bible for it. Perhaps our young friends have never heard of the famous myth of the sphinx. Juno, in anger, was said to have sent against Thebes a monster lion with a woman's face, who proposed riddles and enigmas to all passers-by, and would devour them if they could not answer these riddles, &c. At length Œdipus passed, and the sphinx propounded a riddle to him which he guessed, and the sphinx, defeated, destroyed herself. We will give this famous riddle, as many little ones may not know it.

22. "What animal is it that walks on four legs in the morning, two at noon, and three in the evening."

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### 3. — DOUBLE ACROSTIC CHARADES, AND CROSS-WORD ENIGMAS.

DOUBLE acrostic, in which the initials and finals form the title of a celebrated piece of ~~pastry~~ *poetry*.

1. 1. To let down. 2. A part in singing. 3. Is language. 4. Part of a chain. 5. A tree.

2. My first and second are both in hollow ;  
My third and fourth are both in follow ;  
My fifth and sixth are both in Spain ;  
My whole is a town in Maine.

3. Hard it is to hold me captive,  
Subject to your whims control ;  
Give me food, at least, in plenty,  
Or my death is on your soul.

- (1.) When it's our neighbor's,  
We take it up in fun ;  
When it's ours only,  
We, grumbling, wish 'twere done.
- (2.) I love cold, cold loves me ;  
From touch of heat I flee ;  
And, sore weeping, cease to be.
- (3.) Two legs set on four legs,  
Jogging far and near.
- (4.) A little bit of charcoal,  
*That ladies value dear.*

4. An English maid, so fair and full of grace,  
All heaven seems smiling in her sunny face ;  
A Spanish lady, stately, proud, and grand,  
Princes would vie to kiss her jewelled hand.

- (1.) From care and trouble, when we seek to flee,  
Our worn and tired frames we rest on thee.
- (2.) Hail, Muse, with love's sweet rose and myrtle  
crowned,  
And dance with perfumed footsteps o'er the  
ground.
- (3.) What we are taught in life's hard, cruel school,  
And all must learn, rich, poor, or wise, or fool.
- (4.) Named for Jewish patriarch of old,  
In speech and council sage, in action bold.
- (5.) Fortress and palace of the Moorish kings,
- (6.) Each crumbling stone of love, war, glory, sings.
5. Long did her sad eyes court a mother's joy ;  
At length, past hope, she clasped her promised boy.

- (1.) The mountain quakes, fire flashes from its peaks.
  - (2.) Dead falls the liar, while arraigner speaks.
  - (3.) Weeping and wailing did thy streets affright.
  - (4.) She in the temple writed day and night.
  - (5.) How oft poor Juda saw the Syrian foe,  
Her fields stripped naked, and her towns laid low.
6. The robe half woven, and the veil half wrought,  
The wreath scarce budding, and the rite unsaid,  
Her lover called her ; when his side she sought,  
The King of Terrors met her in his stead.
- (1.) You promised peace, but oft bestow disquiet.
  - (2.) Wild justice named, but justice ran to riot.
  - (3.) A turn oft agreed, never yet defined.
  - (4.) The spendthrift's Nemeses that lags behind.
  - (5 ) A queenly name, a saintly name, a homely name,  
also,  
In every land, in every tongue, in every book 'twill  
show.
7. My first is in daisy, but not in rose ;  
My second's in treatise, but not in prose ;  
My third is in kicks, but not in blows ;  
My fourth is in ankle but not in toes ;  
My fifth is in lines, but not in rows ;  
My sixth is in nothing, and yet in nose ;  
My seventh's in choosing, in choosen, and chose ;  
My whole is an author that every one knows.
8. My first is in wish, but not in hope ;  
My second's in line, but not in rope ;

My third is in floor, but not in ground ;  
 My fourth is in lost, but not in found ;  
 My fifth is in rill, but not in stream ;  
 My sixth is in sea, but not in seen ;  
 My last is in monkey, but not in toy ;  
 My whole is a name which belongs to a boy.

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## 4. — PUZZLES.

1. ADD five strokes to these six marks | | | | |, and make nine.

2. Why is this |    3 gone?

3. Four people sat down one evening to play ;  
 They played all that eve, and parted next day.  
 Could you think, when you're told, as thus they all  
       sat,

No other played with them, nor was there one bet ;  
 Yet when they rose up, each gained a guinea,  
 Tho' none of them lost to the amount of a penny?

4. Look through the alphabet, and try  
 If you the letter can descry,  
 Which, added to those placed below,  
 A small poetic verse will show.

H n l d t w e z s t h u g l m x y w l ,  
 T h u l v e s t t h t , t h u l v e s t t h w l ;  
 R n l d a k s y n z h l l w t n e  
 S l s t , s s l e m n , s u n d s a l n e  
 S m u r n f u l , n n e l v e s t g ,  
 R f y u z h t i n g h w l t k n w .

5. Procure six cards, and having ruled them as in the following diagrams, write in the figures neatly and legibly. It is required to tell the number thought of by any person, the numbers being contained in the cards, and not to exceed 60. How is this done?

3	5	7	9	11	1
13	15	17	19	21	23
25	27	29	31	33	35
37	39	41	45	43	47
49	51	53	55	57	59

5	6	7	13	12	4
14	15	20	21	22	23
28	29	30	31	36	37
52	38	39	44	45	46
47	53	54	55	60	13

9	10	11	12	13	8
14	15	24	25	26	27
28	29	30	31	40	41
42	43	44	45	46	47
56	57	58	59	60	13

3	6	7	10	11	2
14	15	18	19	22	23
26	27	30	31	34	35
38	39	42	43	46	47
50	51	54	55	58	59

17	18	19	20	21	16
22	23	24	25	26	27
28	29	30	31	48	49
50	51	52	53	54	55
56	57	58	59	30	60

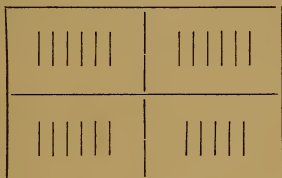
33	34	35	36	37	32
38	39	40	41	42	43
44	45	46	47	48	49
50	51	52	53	54	55
56	57	58	59	60	41

These cards, copied on to six separate cards, could be



used in fortune telling. A child could declare by these she could tell the ages of any person present, if the person will select the card with the age upon it.

6. First draw a square and divide it into four parts. Then make six marks in the first square, and say they



represent six pigs, for you pretend to describe a farm-yard you once saw. In the next square make six more marks to represent cows, in the next square six more marks for horses, and the last square represent donkeys.

7. Place eight counters or coins, as in the diagram below :



It is then required to lay them in four couples, removing only one at a time, and in each removal passing the one in the hand over two on the table.

## 5. — ARITHMETICAL PROBLEMS.

1. How many changes can be given to seven notes of a piano? That is to say, in how many ways can seven keys be struck in succession, so that there shall be some difference in the order of the notes each time?

2. An old man married a young woman; their united ages amounted to one hundred. The man's age, multiplied by four and divided by nine, gives the woman's age. What were their respective ages?

3. The sum of four figures, in value will be  
Above seven thousand nine hundred and three;  
But when they are halved, you'll find very fair,  
The sum will be nothing, in truth I declare.

4. Two drovers, A and B, meeting on the road, began discoursing about the number of sheep they each had. Says B to A, "Pray give me one of your sheep, and I will have as many as you." "Nay," replied A, "but give me one of your sheep and I will have as many again as you." Required to know the number of sheep they each had?

5. To five and five and fifty-five,  
The first of letters add;  
It is a thing that pleased a king,  
And made a wise man mad.

---

## 6.—SQUARING WORDS.

### FIRST SQUARE.

1. A SHORT poem.
2. The former governor of Algiers.
3. And an important member of the human body.

## SECOND SQUARE.

1. The repose of Nature.
2. The truant.
3. That which tempted him to play truant.
4. The place he searched for blackberries.
5. The places where he sought birds' nests.

## THIRD SQUARE.

1. A.
2. A father.
3. A changeful gem.
4. That which we hope you will grow.

We have only selected a few examples of different kinds of trials of wit, hoping our young readers will strive to surpass them.

## Answers to Head-Work.



### 1. — CONUNDRUMS.

1. THE lily will wither and fade away,  
The rose from its stem must sever,  
The shamrock and thistle will decay,  
But the stars will shine forever.
2. One is missed from heaven, the other is mist from earth.
3. To let you go through.
4. One is of the *canine*, and the other of the *feline* species.
5. He can't *digest* (*die* just) yet.
6. Conundrum.
7. He is crusty.
8. The cat'll eat it (the cattle eat it).
9. She sows tares while the husbandman sleeps.
10. Because it cannot be used till it is drawn.
11. "It's silvered o'er with care."
12. It took him forty days and nights to find Ara-rat.
13. There is no parting there.

14. S. X. (Essex).
15. Pharaoh who made a ruler of Joseph.
16. They need carrying out.
17. When spring opens the leaves, and autumn turns them.
18. Because they drop the *line*.
19. When they show pistils (pistols) and stamens (stay men).
20. Because he was the son of Hamilcar (A milker).
21. Because he belonged to the Barca family (Barker).
22. Philip the great (fill up the grate).
23. Asbestos (As best horse).
24. One is a jews harp (Jew sharp), the other a jewel (Jew well).
25. Because it was a patois (pat war).
26. Tautog (taught hog).
27. Because we are always glad when he leaves.
28. Because he cannot go a step-father (farther).
29. Rosewood (rose would).
30. It was in the days of Noah, before you and I were born (in the day of no a, before u and i were born).
31. When he makes a poke r (poker) and shove l (a shovl).
32. It is because an heiress has an i, and a hare has none.
33. Attenuate (at ten you ate).
34. One is the sale of effects, the other the effects of a sail.
35. Because all must give it up.
36. Cat-sup (catch up).

37.       A hypocrite neat,  
          Can best count her feet (counterfeit),  
          And so, I suppose,  
          Can best count her toes.
- 

2. — ANSWERS TO ENIGMAS, CHARADES,  
          AND RIDDLES.

1. Cry-no-line.
2. I-dol.
3. A man holding a leg of mutton ; a dog jumps up  
and runs away with it.
4. Mar-mar.
5. Sparrow-hawk.
6. Fare-well.
7. Rat-tan.
8. Newbury-port.
9. S-toe.
10. The kine that bore the ark.   1 Samuel vi.
- 10, 12, 14.
11. Bath sheba.
12. Flash.
13. The bowels.
14. A spermaceti candle.
15. A bed.
16. Railway-train.
17. Childhood.
18. Conundrum.
19. Woodbox, boxwood.
20. Looking-glass.

21. Latin.

22. Man ; who crawls in infancy, walks erect in manhood, and supports his steps in age with a cane.

### 3.—ANSWERS TO DOUBLE ACROSTIC CHARADES AND CROSS-WORD ENIGMAS.

1. 1. Lower. 2. Alto. 3. Lingo. 4. Link. 5. Ash.  
Lalla-Rookh.

2. Hollis.

3.	Bird.		Seed.
	B	1. Business.	S
	I	2. Ice.	E
	R	3. Ride.	E
	D	4. Diamond.	D

4.	Bella.		Donna.
	B	1. Bed.	D
	E	2. Erato.	O
	L	3. Lesson.	N
	L	4. Lincoln.	N
	A	5. Alhambra.	A

5.	Sarah.		Isaac.
	S	1. Sinai.	I
	A	2. Ananias.	S
	R	3. Rama.	A
	A	4. Anna.	A
	H	5. Havoc.	C

6.	Bride.		Death.
	B	1. Bed.	D
	R	2. Revenge.	E
	I	3. Idea.	A
	D	4. Debt.	T
	E	5. Elizabeth.	H
7.	Dickens.		
8.	William.		

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#### 4.—ANSWER TO PUZZLES.

##### 1. NINE.

2. Because it is **D** parted (departed).

3. Four merry fiddlers played all night  
 To many a dancing ninny ;  
 And the next morning went away,  
 And each received a guinea.

4. The letter O inserted thus, before and after the consonants : —

“ O, on old towers, thou gloomy owl,  
 Thou lovest to hoot, thou lovest to howl.

“ Or on old oak, your hollow tone,  
 So lost, so solemn, sounds alone,  
 So mournful no one loves to go,  
 Or of your hooting howl to know.”

5. Request the person to give all the cards containing the number he has fixed upon, and then add all the right



hand upper corner figures together, which will give the correct answer. For example: Suppose 10 is the number thought of, the cards with 2 and 8 in the corners will be given, which makes the answer 10.

6. In the last square you must only make five marks, and then ask the one you are talking to, to count and see if all are right; if you do it carelessly, and he is off his guard, he will probably say, "One of the donkeys are wanting." You then must slyly say, "If you'll jump in, all will be right." Such simple "sells" often cause a good laugh.

7. Place 4 on 7, 6 on 2, 1 on 3, 8 on 5, 5 on 2, 3 on 7, 8 on 6, 4 on 1, &c.

---

## 5.—ANSWERS TO ARITHMETICAL PROBLEMS.

1.  $7 \times 6 \times 5 \times 4 \times 3 \times 2 \times 1$ , result is 5,040, the number of changes.

2. The man's age was 69 years and 12 weeks. The woman's, 30 years and 40 weeks.

3. The four figures are 8 8 8 8, which being divided by a line drawn through the middle, become  $\frac{8888}{8888}$ . The sum of which is eight 0s, or nothing.

4. A had seven, and B had five sheep.

5. This puzzle has yet no answer. I trust some of the readers of this book will be able to send us a correct answer, as there is a way to solve it.

## 6.—ANSWERS TO SQUARING WORDS.

1. -

O D E  
D E Y  
E Y E

2.

N I G H T  
I D L E R  
G L A D E  
H E D G E  
T R E E S

3.

S P O T  
P A P A  
O P A L  
T A L L

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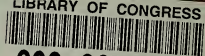








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